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GERMAN HEADQUARTERS OF THE MUSICAL COURIER,  
HAUPTSTRASSE, 20A, BERLIN, W.,  
March 7, 1903.



AFTER many preliminary announcements and a number of postponements, Charpentier's opera "Louise" was finally produced at the Berlin Royal Opera last Wednesday night. It was not a great success. Many in the audience of first nighters (as well as most of the music critics) felt considerably disappointed. This was shown in the cool manner of the public and of the press. The latter is unanimous in its unfavorable verdict of the French work. The first token of approval on the part of the audience showed itself in the opening scene of the third act, which came like a melodic oasis in a desert of dreariness. The audience here broke in with a round of applause, a rare occurrence with a public trained in Wagner traditions. The composer draws out this episode to a length which comes near spoiling its effectiveness. And it is not the only place in the opera where he commits the same fault. Conciseness could easily be gained by means of an unmerciful blue pencil which would cut down the length of "Louise" from four to two hours and a half. Charpentier had no chance to appear before the curtain after the first two acts, as the applause was not sufficient. The third act, the best one of the entire opera, took fairly well, and the applause and calls for the composer forced him to appear before the curtain several times. Charpentier was gracious enough to point to the orchestra and its conductor, Dr. Muck. Succinctly and truthfully it may be asserted that Charpentier's "Louise" did not score a success in Berlin.

This fiasco d'estime of "Louise" must be ascribed to the music more than to the libretto, constructed by the composer. It is a fairly good opera book, which obtains its action from the life of people that do not belong to the upper four hundred. With its comparatively simple and sad close the story might affect the audience if the aforementioned lengthiness were not such a detriment. The folk scenes cause agreeable variety. The realism with which the local coloring and the life of the Paris Bohème are depicted does not interfere with the effectiveness and unity of the action as a whole. This effectiveness depending chiefly on a series of moods and impressions is caused less by the text than by the music, more ornamental than useful. Of course Charpentier, like all the modern French composers (with the exception of Saint-Saëns), is a Wagnerite. He shows considerable skill in his treatment of the leitmotives. His declamation, however, is woefully lacking in characteristic expression, or, if you prefer, expressive characterization. Moreover Charpentier's music is devoid of climaxes. He strives for them only in a few rare instances, and actually reaches them only in two. When Charpentier tries to become hilarious he is unsuccessful, for in the big Montmartre scene there reigns neither true humor nor actual musical gaiety. It is an artificial carnival, as insincere as his sentimentality, which in the long run becomes maudlin. All this might be forgiven, however, and Charpentier's music be called at least interesting, if he had anything like original invention. But his themes are all without individuality, and they are short breathed, piecemeal. The lot is glued into a unified whole by means of Wagner orchestration and Wagner harmonic progression.

If "Louise" as a work was thus not able to arouse a Berlin audience the performance, it must be acknowledged in justice to the composer, did not come up to his demands. This, despite weeks, nay months, of conscientious study and much hard labor. The personages in Charpentier's opera are French in character, and so are his dramatic and musical suppositions. If I except the orchestra, which could not be surpassed anywhere, a fact

which Charpentier himself is said to have acknowledged, the remainder of the executants were all out of their element. This applies even to the mise en scène, of which only the picturesque setting of the cottage of the lovers on Montmartre, with the enchanting night view of Paris in the distance, may have come up to the composer's illusions. All the rest was not in Droscher's best vein, least of all the scene in the dressmaker's atelier. Our excellent new stage manager probably has never seen such a Parisian temple of art, or else he could not have misrepresented it upon the stage of the Berlin Royal Opera House in the bare style he did. As their surroundings so were also the girls themselves in their dresses and their general appearance. They looked painfully German, and had none of the natural grace, the chic and the beauty that distinguish the Parisian women.

What was said about the other girls goes also for Louise. Miss Destinn, who impersonated the part of the French girl, was vocally free from hyper-sentimentality, but she did not look nor did she represent the part. She is a good Senta, a buxom Elsa and in fact anything you want her to be, except a lithe, nervous, excitable French girl, such as Charpentier's Louise is supposed to be. Her lover Julien was as bourgeois and as little of the artist the libretto calls for as Herr Philipp could make him. He had good moments, vocally at least, in the first act, but later on he tired perceptibly. Sommer impersonated the part of the King of the Fools. Frau Goetze overdid the part of the mother in the first act. The composer has already sufficiently characterized her by means of trombone blasts. Thus, while in the first act Mrs. Goetze made of the woman a perfect Xantippe, she went in the third act to the other extreme of being too lachrymose. Even Baptiste Hoffmann, who is usually very artistic in anything he undertakes, was insincere as the father of Louise. His delivery of the lengthy monologue in the final act was marred by exaggerations, both vocal and histrionic. Altogether, as you will note from the above description of the première, it was not as happy an artistic event as might have been desired.

The Philharmonic Chorus concerts have long since been looked upon as model performances. Never, however, have Siegfried Ochs and his chorus demonstrated their worth more keenly and more convincingly than at last Monday night's production of Handel's "Israel in Egypt." This test piece for chorus singing never was interpreted anywhere quite as adequately and effectively as on this occasion.

Ochs made you feel that the old man Handel, with his turgid blood, his jumping frogs, his Hailstone Chorus, and his buzzing fly swarms, was a Richard Strauss of his kind. I wonder in fact whether with such comparatively simple means Richard II could ever have achieved similar results. Certainly no one, not even a Richard Strauss, could ever have painted more plastically the darkness, "a darkness that could be felt," as Handel did in his F minor Chorus. He was a genius, but that, as Henry T. Finck would say, is ancient history. Ancient, too, is the fact that the wonderful Hailstone Chorus is cribbed note for note from Stradella. Yes, he was a "borrower," was Handel, but he was also a genius, and "quod licet Jovi non licet bovi!"

The soloists have little work in "Israel in Egypt," but what little they have to do they accomplished well, especially Mrs. Louise Geller-Wolter, the alto, who interpolated an arioso which has never yet appeared in print, but will soon be published. It is a gem in true Handelian style.

Alexander Heinemann and Paul Knuepfer fought a brilliant vocal duel in the famous duet for two basses, "The Lord Is a Man of War."

Max Reger's songs are of late being pushed with considerable energy by the Munich clique. His name is probably not known in the United States. And yet his opus numbers run up high in the sixties, and many of them are songs. The higher up they run, however, the less inspiration they show, and the last ones seem to consist of peculiar unephonious harmonic progressions, mostly altered chords, and of the most unsingable and unmelodious vocal intervals. It was no pleasure to listen to these songs, although the composer accompanied in person, and Ludwig Hess in good voice delivered them with intelligence and musical accuracy.

Miss Hedwig Kirsch, pianist, made a successful début. She is very talented, and has a brilliant technic. Her playing on the whole, however, lacks warmth and poetry. As a pupil of Prof. Karl Klindworth she was, of course, hampered with his conductorship of the Philharmonic Orchestra. Nevertheless her interpretation of the Liszt A major Concerto was highly satisfactory, and in unaccompanied pieces by Brahms, Sgambati and d'Albert the young lady showed fleet fingers as well as clever conception.

Frank O'Brien, the blind pianist, had the misfortune to give his recital on the same evening that saw the première of "Louise." Hence only few of the Berlin papers were represented. Those critics, however, who attended the concert pronounce themselves as highly pleased with Mr. O'Brien's musical attainments. He played Beethoven's E major Sonata, and the first, second, fourth and seventh of Schumann's "Kreisleriana," as well as works by Bach, Chopin, Tschaikowsky and Liszt. Mr. O'Brien received his first education in piano playing and theory at the Montreal (Canada) School for the Blind, but since 1900 is a pupil of Prof. Dr. Jedliczka in Berlin.

Lilli Lehmann made her reappearance here "as guest" at the Theater des Westens in the part of Traviata last night. Her coloratura, never her strongest point, has become rather rusty, but her interpretation on the whole interested and satisfied the audience. As Alfredo, the tenor Bucar was not a worthy partner of so distinguished a prima donna. He has the advantage of youth, but he does not know how to sing, and, worse than that, he frequently deviates from the pitch. A noteworthy début was that of Franz Egenieff in the part of Germont. He has a fine baritone voice of true lyrical timbre. Egenieff is an assumed name whose bearer is a member of the aristocracy and a vocal pupil of Maurel and of Lilli Lehmann. He has all the necessary equipment for a successful artistic career.

Two operatic discoveries have been made in Germany during the past few days, and it is a remarkable coincidence that they both refer to the subject of Hans Sachs. Mention can be found in several musical handbooks of an opera, "Hans Sachs," by Adelbert Gyrowetz, but the work itself was missing. It has now been discovered, after a search of many years, in the library of the royal theatres at Dresden by Kurt Mey, a musical littérateur, who reports to the Dresden Nachrichten as follows: The find embraces the entire manuscript score, manuscript stage prompter's book, vocal and orchestral parts in what are probably the only copies that ever existed. To judge by the pencil marks of the conductor and of the stage manager the work was either produced or studied for production at the Dresden Royal Opera House in 1834. Historically the opera stands between the dramatic poem, "Hans Sachs," by Deinhardstein (1827), and the opera by Lortzing (1840), the libretto of which was drawn by Reger from Deinhardstein's "Hans Sachs." While both these works, however, treat of an episode from the life of the younger Sachs, the opera of Gyrowetz, whose librettist is entirely unknown, represents Hans Sachs as a man of riper age and as father of a marriageable daughter. For the rest the action in all three works is a matter of invention throughout. Gyrowetz lived from 1763 to 1850, and was court conductor at Vienna from 1804 to 1831 (though entirely forgotten today). In his day he was a highly esteemed as well as very popular composer. As his work was lying in Dresden since 1834 it is not unlikely that it came to the notice of Richard Wagner, who, it will be remembered, during his activity as conductor at Dresden, planned the writing of an opera on the subject of "Die Meistersinger." The similarity of his book, however, with that of the opera of Gyrowetz is a very slight one. They have only a few traits in common. The music of Gyrowetz is fluent, pleasing and in the folk tune vein, but without individuality or power.

The other "Hans Sachs" find was made by Lortzing's biographer, Georg Richard Kruse, and consists in a finale to that opera, which is contained in neither of the two piano scores existing of the work. It is in so far of importance as it is apt to exercise considerable influence upon the success of Lortzing's "Hans Sachs," an opera

which lately was revived at several German theatres. Only with this finale the opera is said to round off well and close fittingly. Lortzing's work is deemed by Kruse worthy of a reproduction upon even the most modern of operatic stages.

Frederick Dornburg, the eminent essayist, attended the centenary celebration of Berlioz's birthday yesterday at Monte Carlo, and sent to the Berlin Tageblatt the following telegram: "A characteristic marble bust of Berlioz was unveiled upon the big terrace, Massenet holding forth in an oration which was couched in sympathetic language, he being seemingly deeply touched. In the evening there was given a performance of 'The Damnation of Faust' as an opera. Of this strangely demoniacal work one can speak only with sincere admiration. The fragmentary form of it, however, offered some difficulties with regard to stage production. Orchestra, chorus and mise en scène were first class. The audience seemed fascinated. The principals, however, were not equal to the occasion. Emma Calvé as Marguerite was indisposed. Tamagno was a brainless Faust. Renaud, usually an excellent artist, made of the deeply demoniacal Mephisto a lyrical melancholist. The Marguerite scene made no impression. Berlioz's work, which, giantlike, overtops Gounod's 'Faust,' proved a success as a stage production, and all big opera houses should follow the example of Monte Carlo in presenting it as an opera.

The judges for the next competition for the Emperor's prize to be sung for at Frankfurt-on-the-Main in June next, and for which no less than thirty-four German male chorus societies have entered, will be the following: Dr. Franz Beier, conductor at Cassel; Max Clarus, musikdirector at Braunschweig; Professor Foerstler, of Stuttgart; Prof. Siegfried Ochs, of Berlin; Baron von Perfall, of Munich; Prof. Dr. Bernhard Scholz, of Frankfurt; Director Ernst von Schuch, of Dresden; Prof. Dr. Fritz Volbach, of Mayence, and Director Heinrich Zoellner, of Leipsic. A more competent jury than this it would be difficult to gather anywhere.

Count Géza Zichy, the one armed pianist, about whom Leonard Lieblich recently published some interesting anecdotes, has composed a dance poem entitled "Gemma," which is to be brought out for the first time at Prague during the coming week. The work is described as a mixture of drama and ballet, with melodramatic music.

Dr. Paul Marsop, the well known musical litterateur, wishes to publish an essay dealing with the desirable and necessary improvement of the financial status of members of the orchestras and other executive musicians. All those in favor of such a movement are requested to send their opinions and to lend their advice in the matter to Dr. Marsop. He also requests committees of orchestral organizations to mail him their sets of rules and regulations, salary lists and conditions, widows' and orphans' benefit fund statements, and all similar matters pertaining to the subject of the payment of musicians. Names will not be published unless desired by the sender. Address Dr. P. Marsop, Gesellschaft Museum, Promenadenstrasse, Munich.

Regarding the history of the invisible orchestra the French music critic, Charles Joly, publishes in the Paris journal, Musica, a statement to the effect that it was not Richard Wagner who originated the idea of the mystic abyss. "Toward the end of the sixteenth century when opera was yet in its infancy the Italian composers, Vechi and Cavallieri, already thought of hiding from public view

the orchestral instruments of which at that time there were not quite as many as nowadays. Later on Grétry wrote upon the same subject as follows: 'I wish that the orchestra might be hidden, and that neither the musician nor the pulpit lights could be seen from the auditorium. The effect of the music would then become magical. \* \* \* I don't know,' the French writer goes on to say, 'whether Wagner, who was one of the best educated men of his time, knew of these facts in musical history. Be that as it may, it was he who had the audacity to realize what others had only contemplated doing.'

The American born, or to be more precise, the Boston born composer, Conductor Wilhelm Berger, who will soon succeed Fritz Steinbach in the leadership of the Meiningen Orchestra, has been nominated a "professor" by the Emperor. If Billy Berger had lived in Boston all this time instead of in Berlin he would probably not have been able to escape that title so long.

Just as successful as Ernst von Possart, director of the royal theatres at Munich, has become as stage manager of Wagner's operas, he seems likely to grow as interpreter of the poet Wagner. Last winter he gave readings of the texts of the "Ring des Nibelungen." There was no music, and yet he fascinated his audiences with these recitals. A few days ago Herr von Possart tried the same experiment with two writings of Wagner which call for no music. There were the master's dramatic sketch, "Wieland der Schmied," which he never set to music, and the novel entitled "A Pilgrimage to Beethoven." The audience was so much impressed with the beauties of these writings, more especially with the "Wieland der Schmied" libretto, that regrets were uttered to the effect that Wagner might have done well to compose "Wieland der Schmied" rather than "Parsifal."

Among the callers at the Berlin office of THE MUSICAL COURIER during the past week were Miss Minnie Tracey, the American soprano; Mrs. Katharine Fisk, another successful American vocalist; A. Victor Benham, the American pianist, who will concertize in Berlin on the 24th inst. and in Vienna four days prior; Heinrich Meyn, the American baritone, who will soon give his second Berlin recital, and Dr. Hermann Fabri, inventor of a new musical instrument called the Pentaphone.

#### The St. Louis Apollo Club.

ST. LOUIS, March 24, 1903.

To the Editor of The Musical Courier:

THERE have appeared in THE MUSICAL COURIER, under dates of February 15 and March 14 respectively, two articles relative to the St. Louis Apollo Club. The first was signed "A Member of the Club"; the second was unsigned. In the second article the writer broadly insinuated that it was I who wrote the first one, signed "A Member of the Club." This insinuation is unfounded, for I had nothing to do with the authorship of the article in question. Will you kindly insert this in THE MUSICAL COURIER, and greatly oblige.

Yours very truly,

CHARLES GALLOWAY.

#### Elsa Ruegger's Departure.

M LLE. ELSA RUEGGER, eminent 'cellist soloist, after a highly successful tour in this country left for Antwerp on the Kensington last Sunday. From June 15 to July 15 she plays at Pabloff's, St. Petersburg, Russia, and from July 16 to August 15 at Riga, Russia, in salon concerts. She will visit the United States again next season or season after.

## VOICE PRODUCTION FROM A LARYNGOLOGIST'S POINT OF VIEW.

By Dr. J. MOUNT BLEYER, F. R. A. M. S., LL. D., of New York City.

I AM most flattered to have THE MUSICAL COURIER pay me the compliment in asking my opinion, which I freely give here, on the singing art, in as concise manner as possible. My position as laryngologist to the most famous artists of the Metropolitan Opera for the last fifteen years gives me the right of a critic on vocal production, &c. I am, however, sorry that no more space could not be allotted for a fuller explanation of many important points in connection with the singing voice. I therefore apologize for this short article and hope that another opportunity will fall to my lot in the near future.

The organ of speech and singing is the same in both cases, but in song it is used strictly as a musical instrument—and, too, of far more complex structure than any fashioned by the hand of man. No two persons have their laryngeal muscles arranged in precisely the same manner, a circumstance which of itself goes a considerable way toward explaining the almost infinite variety of human voices. The wonderful diversity of expression in faces which structurally, as we may say, are almost identical is due to minute differences in the arrangement of the little muscles which move the skin. The same thing holds good in the larynx. In addition to this there are more appreciable differences, such as we see in the other parts of the body. The larynx (or voice producing organ) itself is as various in size and shape as the nose; and this is still more the case with the other parts concerned in the production of the voice. The most laborious anatomical Gradgrind would shrink appalled from the attempt to measure the capacity and trace the shape of the various resonance chambers—chest, throat, mouth and nose, with the many intricate little passages and cavities spaces communicating with the latter—yet the slightest difference in the form, size or material structure of any of these parts must have its effect in modifying the voice to some extent.

It is a curious fact that singers, who are often rather unwilling to believe that the voice is formed solely in the larynx, are yet generally surprised to be told that the true nature of the voice cannot be certainly determined by examination solely of that organ itself. A funny story is told on that point of a famous Viennese laryngologist, Professor S— early in the sixties. Of course in those times laryngology was only in its infancy; however, it holds good today. It illustrates how very hasty it would be to judge or to venture even a guess as to the character of a voice from the appearance of the larynx and vocal cords as may be best related by the following anecdote:

To Professor S—, who had asserted that he could by a laryngoscopic examination alone classify the voice, came one day two men to have their throats examined. One—the stalwart tenor Theodore Wachtel—was promptly declared a baritone; the other, the excellent baritone J. N. Beck, of small stature and corresponding throat, was pronounced a tenor.—Tableau!

From what is said as to the extraordinary number of the component parts of the vocal machine, it will be evident that it would be almost as rash to pronounce on the nature of the voice from the appearance of the larynx as it would be to take the shape of the nose as an index of moral character. It can only be said in a general way that, other things (notably, the resonance chambers) being equal, one expects a large, roomy larynx, with thick, powerful cords, to yield a deep, massive voice, and a small organ, with slender cords, to send forth a shrill, high pitched voice. These two types represent the male and female voice re-

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spectively; that of the child belongs to the latter category. It must be understood that the difference in size between the largest larynx and the smallest is, after all, very trifling in itself. For instance, the vocal cords in women are but a fraction of an inch shorter than in men, and the other dimensions vary in much the same proportion. A like difference prevails throughout the resonant apparatus, the reinforcing chambers being larger in men, and their walls (which are built up of bone, gristle and muscle), denser or more solid.

The voice varies in compass no less than in quality. A priori long cord should indicate great range of tone, but so much depends on the management of these vibrating reeds that comparatively little significance can be attached to mere length. The average compass of the singing voice is from two to three octaves, the latter limit being seldom exceeded, than it occurs. The artistic effect produced with this small stock of available notes is as wonderful in its way as the marvelous results that can be got out of the twenty-six letters of the alphabet.

The subject of the registers has been much debated by the learned, and still more perhaps by the unlearned. I can touch only very lightly on the subject here. To sum up the mechanism of the registers, there is first the "long reed" register, in which the cords vibrate in their whole length and thickness; then the "short reed" or "head" register, in which the vibrating reed is gradually shortened. Pitch rises in the long reed register, owing to increasing tension of the cords, accompanied by increasing rapidly of vibration; when the cords cannot be made more tense, the device of shortening the reed is brought into play. In the upper register not only is the aperture between the cords ("glottis") diminished to the smallest possible size, but the whole upper orifice of the larynx is compressed from side to side, so as to leave only a very narrow chink for the voice to pass through. In the lower register, on the other hand, the larynx is wide open, and the vibrating air rushes forth in a full broad stream of sound. Many singing masters and artists themselves, not content with the great natural divisions of the voice which have just been indicated, insist that there are five different registers, each with a distinct mechanism of its own. I am not a maestro, and therefore I am willing to admit that, artistically speaking, there ought to be five registers, or, in fact, any number of them that may be thought desirable. But if that is a necessity of art it is not a necessity of nature. The differences of mechanism on which the singing masters profess to base their divisions are mostly of so subtle a nature as to be almost invisible to the eye, and sometimes even hardly appreciable by the ordinary intellect. I think, however, there is a way of reconciling their views with mine, diametrically opposed as they at first seem to be. As a physiologist, I speak solely of the tone of a note, that is to say, of its place in the musical scale, and I say, that note is delivered by the long reed or short reed adjustment, as the case may be; as musicians, on the other hand, the maestri, speaking of the quality as well as the tone, say, that note ought to be delivered in such and such a way to make it artistically beautiful. In the one case, in short, the voice is considered purely as it is produced in the larynx; in the other, as it is delivered by a well trained singer managing his resonance apparatus to the best advantage. Now, for this result many things are needed besides the correct adjustment of the vocal cords. The supply of breath must be regulated to a nicety, and the position of the tongue, soft palate, cheeks and lips must be precisely that which is best for the utterance of each particular note. There are rules founded on experience which govern all these things; these rules are expressed in terms of subjective sensations useful, as indicating the feelings that should accompany the right performance of the manoeuvre required. It is on all this complicated mechanism that the five registers of the singing masters are based; the more or less fanciful

changes in the larynx, to which they attribute the slight, but artistically vital, differences in production which their trained ear enables them to appreciate, have in reality but little share in the result. The difference between artistic and inartistic production of the voice depends far more on the management of the resonators than on the adjustment of the vocal cords.

This point will be better understood if it is borne in mind that, as Helmholtz has shown, every musical sound is "compounded of many simples"; that is to say, the fundamental tone as reinforced by a number of secondary sounds, or "harmonics," which accompany, and, as it were, echo; it is in a higher key, the whole being blended into one sensation to the ear. Then, again, it is well known that every resonance cavity has what may be called an "elective affinity" for one particular note, to the vibrations of which it responds sympathetically, like a lover's heart answering that of his beloved. As the crude note issues from the larynx, the mouth, tongue, and soft palate mold themselves by the most delicate movements into every conceivable variety of shape, clothing the raw bones of sound with body and living richness of tone. Each of the various resonance chambers re-echoes its corresponding tone, so that a single, well delivered note is in reality a full choir of harmonious sounds.

It has further been proved that each vowel has its own special pitch, and hence it cannot be sounded in perfection on any other. The different vowels, in fact, are produced by modifications in the length and shape of the cavity of the mouth, and the note of each one of them is that to which such a resonance chamber naturally responds. It follows from this that in order to get the best effect from the vocal instrument, there should be the most perfect possible adaptation of the various vowels to the notes on which they are to be sung. Sounds like o and u (oo) are best rendered in the lower notes of the voice; a and i (ee) in the upper. It is difficult, indeed almost impossible, to sing the latter vowels on deep notes. "The marriage of music and immortal verse cannot be perfect unless the various affinities of the vowel sounds are carefully respected by the composer."—Sir Morell MacKenzie.

From what I have said it will, I think, be evident that no one, however, happily gifted in point of voice, can use his endowment to the best advantage without careful training. Every note requires for its artistic production, not only a particular adjustment of the larynx, but a special arrangement of the resonators and suitable management of the breath, all the complicated movements involved in these various proceedings having to be performed automatically and with the most exact precision, and the whole being combined into one instantaneous act. M. Jourdain's master was not such a fool as he is made to appear, when he insisted on the mechanism of utterance being clearly understood. When this has been acquired the singer is still only like a child that has learned to stand; walking, running and dancing; in other words, the junction of the separate notes into the "linked sweetness" of an air the graces and ornaments of vocalization, and the secret of sympathetic expression have yet to be acquired. There is an unfortunate tendency at the present day to be satisfied with a very inadequate amount of training, and I cannot help thinking that this is partly due to an imperfect appreciation of its necessity. Many seem to fancy that the voice can be trained in a few months. Mlle. Bauermeister, in speaking to me on this very point, said: "How preposterous such a notion is must be evident to anyone who takes the trouble to think about the matter. In the case of the violin or piano the instrument is perfect from the outset, and the student has only to learn to play it; the singer, on the other hand, has to develop—in some cases almost to create—his instrument, and then to master the technique of it."

The art of so governing the breadth that not a particle of it shall escape without giving up its mechanical equivalent

of sound must first of all be required. The first thing the singer has to do is to learn to breathe; he must fill his lungs without gasping, and empty them quickly or slowly, gently or with violence, according to his needs. Much has been written on this matter with which I need not perplex the reader further.

The training of the other parts of the vocal machinery, the vibrating element and the resonant apparatus, lies altogether outside of my province, which I beg to leave over to the singing masters. That may be called the "fingering" of the vocal cords, and the "tuning" of the resonators can be acquired only by constant practice under a good teacher. There is no such thing as a self-taught singer. Constant imitations of the best models and that watchful discipline of an experienced instructor constitute the real secret of the old Italian schools of singing, which gave such splendid results.

#### A Morse-Baxter Recital.

MISS LEILA LIVINGSTON MORSE, mezzo soprano, and David Baxter, the Scotch basso, gave their second recital in the Astor Gallery of the Waldorf-Astoria, Tuesday afternoon, March 24; and again a distinguished audience heard them in a good program. Victor Harris was at the piano.

Miss Morse is still in the débutante class, but she is a young woman of fine gifts. Her voice is pleasing, and the rich quality of the middle register is the thing that promises a bright artistic future, for such voices develop into remarkable voices sometimes. Miss Morse sang several songs on her list with delightful sweetness and expression. The "Berceuse," by Chaminade; "Kraut Vergessenheit," by Von Fielitz, and the songs by the two Nevins and Howard Brockway revealed the singer's talents to those who listened intelligently to her singing.

Mr. Baxter's splendid voice sounded more resonant than ever, and his manly, earnest art again won the audience. The basso was recalled after his characteristic interpretation of "Jennie Nettles," and compelled to sing another song. He gave "In Cellar Cool," an old German drinking song, with a thrilling climax, and Mr. Baxter, with his wonderful voice, did full justice to it.

The program included these songs:

Sands o' Dee.....	Clay
Tinker's Song.....	Old English
O, That We Two Were Maying.....	E. Nevin
Leather Bottle.....	Old English
Mr. Baxter.	
Berceuse.....	C. Chaminade
Si Mer Vers Avaient Des Ailes.....	R. Hahn
Kraut Vergessenheit.....	von Fielitz
Für Musik.....	R. Franz
Meine Liebe Is Grün.....	Brahms
Miss Morse.	
Two Sisters o' Benorie.....	Old Ballad
Cooper o' Fife.....	Old Ballad
Fine Flowers in the Valley.....	Old Ballad
Jenny Nettles.....	Old Ballad
Mr. Baxter.	
Sing to Me, Sing.....	Clayton Johns
This Is the Moon of Roses.....	Clayton Johns
A Song.....	A. Nevin
When the Land Was White with Moonlight.....	E. Nevin
Lend Me Thy Fillet, Love.....	Brockway
Miss Morse.	

#### A Success in Song.

MISS VIRGINIA LISTEMANN, the excellent Chicago soprano, not long ago appeared at a concert in her native city, and earned the following enthusiastic newspaper praise: "With great applause the audience received the singer, an exceptionally gifted and splendidly schooled lyric soprano. Particularly in the high registers her voice is of enchanting quality."

Miss Listemann has just been engaged for a concert tour that will take up all of the season of 1903-04 and will extend as far West as the Pacific Coast.

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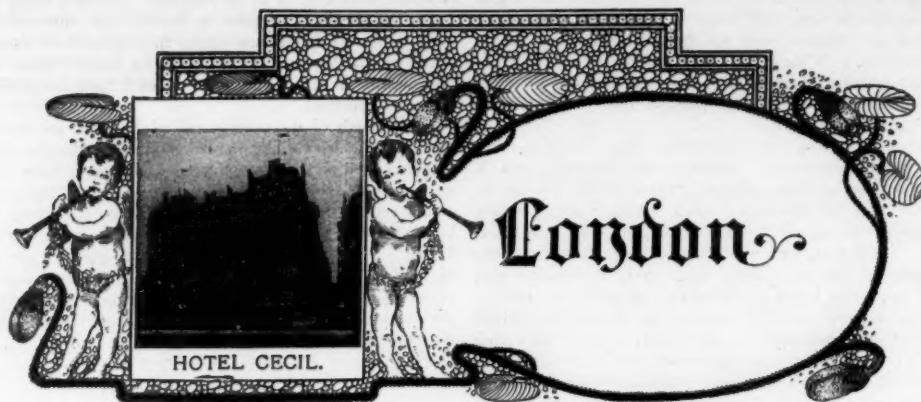
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HOTEL CECIL, LONDON.  
March 14, 1903.

**C**ONCERTS have been few and unimportant this week, the only one that really deserves more than passing notice being the Philharmonic of Thursday evening. It is a matter for hearty congratulation to all concerned that the orchestra and Dr. Cowen succeeded in correcting to a very large extent the somewhat unfavorable impression which they created at the first concert of the season. In the first place the program was of quite unusual interest. It is not often that the Philharmonic provides us with three novelties in a single evening, and Dr. Cowen is to be complimented on his energy and on the undoubted success which attended his efforts. Interest certainly centred in a violin concerto by the Baron d'Erlanger, which, though it has been played several times on the Continent, was completely new so far as London is concerned. Good concertos for the violin could almost be numbered on the fingers of one hand. Those by Beethoven, Mendelssohn, Max Bruch and Brahms are about the only concertos which appeal to classical players, while of the Paganini, Vieuxtemps and Ernst concertos, so affected by virtuosi, we are thoroughly and heartily tired. It would be absurd to place the Baron d'Erlanger's concerto on a pinnacle beside those of Beethoven and Mendelssohn, for it can hardly take a place among the great masterpieces of the world. Nevertheless it has so many merits that it will without doubt be joyfully welcomed by violinists, who wish to add to their repertory a work which has the merit of being extremely attractive and admirably written. M. d'Erlanger has always shown himself to be the possessor of a flow of graceful melody, and this gift has been put to very excellent use here. Each of the three movements is melodically delightful, but the charms of the concerto by no means end there. The development is always clever and interesting, and if it is occasionally somewhat prolix, this is almost the only fault the concerto possesses. The composer has been especially happy in preserving the balance between the solo and the accompaniments, and the latter, though never thin, are kept in such subjection that the solo always comes out well, a merit of which by no means all modern concertos can boast.

This concerto is, indeed, by far the best work that M. d'Erlanger has given us. Hitherto he has always shown himself a clever melodist, but he has rarely seemed to possess the power of developing his tunes when he has invented them. But his technic has evidently improved

enormously, and it seems very possible that he will yet give us some work for which we shall be grateful. He still, it is true, has something to learn, and the development was, as I have said, occasionally rather prolix, and occasionally rather scrappy. But he has evidently put his time to very good use, and much may be expected of a composer who obviously is possessed with a desire to improve. He will scarcely take his place among the great ones of the world, for his music is not that of a writer with a very strongly marked personality. But it is music which is decidedly above the average level, and for work of this class there is always plenty of room.

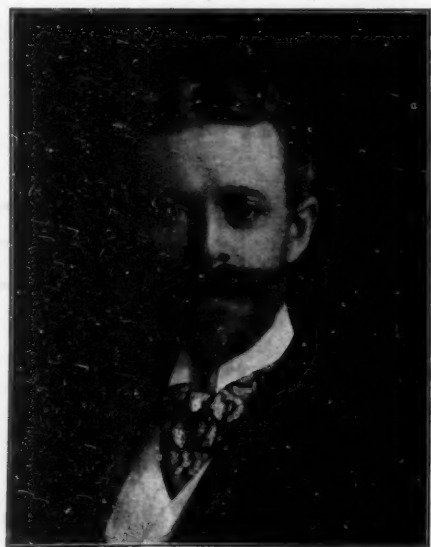
Much of the success which the concerto scored was, no doubt, due to the wonderful performance that Fritz Kreisler gave of the solo. Happy indeed is the composer who has so admirable an artist to interpret his music. Kreisler today stands in a class entirely by himself. Joachim's day, without intending any disrespect, may be said to be over, for it is very improbable that he will make more than one appearance a year in London as a soloist, at the extra concert always given by his quartet after their annual series. Ysaye is a master of romance, while the last few years have produced so astonishing a crop of virtuosi that the market is positively glutted. Kreisler, however, is virtuoso, artist and romanticist in one. He can charm his audience with his sweetness, he can astonish them with his virtuosity, and he can open their eyes by his wonderful readings of the classics. I doubt whether any other player of the day has quite such varied attainments. On Thursday he was quite at his best, and M. d'Erlanger must have deemed himself a very lucky man in that his work received so excellent an introduction to England. The solo is particularly grateful to the violinist, and Kreisler made the most of all his opportunities. He gave out the very charming second subject of the first movement with a tenderness such as few other players have at their command, and which was in its way no less amazing than the brilliance with which he overcame the great difficulties that abound in the solo. The whole performance was that of a master of his art, and raised him still higher in the estimation of his hearers.

Sir Villiers Stanford's Irish Rhapsody in D minor calls for but little attention. It is one of those works invariably described as "brilliant and effective," and it will neither add to nor detract from the fame of its composer. Sir Alexander Mackenzie's orchestral suite, "London Day by Day,"

is, on the other hand, distinctly better than anything that its writer has produced before. As its name implies, it consists of a series of short sketches of London life, and occasionally the composer has been peculiarly happy in obtaining the desired effect. One could, perhaps, have spared the section which is supposed to celebrate the proclamation of peace, while the valse called "Merry Mayfair," though clever enough, would not answer particularly well for dancing purposes. But the first section, a delightfully ingenious set of variations, and the last, which deals with Hampstead Heath on a bank holiday, are very well worth a little careful study, for Sir Alexander has written them in a happier vein than has hitherto characterized his work. It is to be hoped that the suite will soon be heard again in London. The orchestral scheme of the concert also included Mozart's G minor Symphony, of which Dr. Cowen secured an excellent performance. The fine Philharmonic strings made the best use of their opportunities in the last movement. Miss Lydia Nerval, the vocalist of the concert, showed in the air, "A vos jeux," from Ambroise Thomas' "Hamlet," that she has an exceptionally fine voice, though she hardly seemed to put it to the best use.

Of the other concerts of the week that given by Francis Harford at St. James' Hall on Tuesday afternoon was of the greatest general interest. Mr. Harford's championship of the native composer certainly deserves recognition and imitation. At each of his recitals he produces several songs by native writers, and, though these are naturally of rather varying merit, he rarely fails to find something that is worth hearing. The itinerant muffin seller, who invariably parades the streets outside the hall with his bell when he is least wanted, attempted to spoil the effect of Vaughan Williams' setting of Rossetti's sonnet, "Silent Noon," but Mr. Harford very wisely waited until the noise had abated. The song is so charming that the wisdom of his course was obvious. Of the other songs, Cecil Forsyth's "Idyll" gained an encore, though it rather owed its success to the singer's art than to its own intrinsic merit. Mr. Harford is, in many ways, an excellent singer, but his style has a certain monotony which it would be better without. Most of his songs were admirably sung, particularly a capital setting by H. F. Reynardson, of Henry Newbolt's "Drake's Drum," the "Idyll" and Purcell's "Let the Dreadful Engines." But it is not in his power, apparently, to vary to any great extent the rather sombre quality of his tone, and if he had a greater command over color his singing would be immensely improved.

One is always glad to welcome young English violinists who, in spite of traditions, have elected to study in their native land, and Miss Margaret Holloway, who gave a recital at Steinway Hall in the evening, certainly does credit to the Royal Academy of Music. Her tone is very bright and clear. She is a clever executant, and she made it quite obvious on Thursday that she possesses a musical temperament. Miss Holloway was, too, very well advised when she chose Beethoven's Sonata in A minor to head her program. The sonata is by no means one of the most familiar, and it would be well if other young players were to follow Miss Holloway's example, instead of challenging comparison with the great violinists of the day in the Kreutzer Sonata, as is their usual wont. Their ambition is, of course, extremely laudable, but they can hardly hope to come out of so unequal a contest with flying colors. The performance which Miss Holloway and Signor Sobrino gave of the A minor Sonata was



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satisfactory in every way, and we shall probably hear more of this most promising young player.

The tenth Broadwood concert took place at St. James' Hall on Thursday evening. I was unable to hear T. F. Dunhill's Quintet in F minor for strings and horn, which headed the program, owing to the counter attractions of the Philharmonic. If I remember aright, however, it has been played before in London, and then proved to be an exceedingly interesting work. An oddly named "cantata for baritone voice and piano," by Vaughan Williams, was produced at this concert by Campbell McInness and Howard Jones. The "cantata," which so called "Willow-wood," has for its words four sonnets by Dante Gabriel Rossetti. It would, however, be unfair to pass judgment on the music without hearing it a second time. Vaughan Williams has attempted rather to breathe the spirit of the words than to fit them with a set melody. If his success seems at first to be not more than partial, the fault may well rest with the hearer and not with the composer. Certainly some parts of the music are of great beauty, though others, again, leave one in doubt.

Other concerts have been given on Monday by Misses Wyllie Jaeger and Fanny Howard, on Tuesday by Madame Friedenhaus and on Wednesday by Herbert Grover.

#### The Liederkrantz Elects Claassen.

THE New York Liederkrantz has chosen Arthur Claassen for musical director. The election, held Thursday night, March 26, was unanimous, as no other candidates were considered. Mr. Claassen succeeds Dr. Paul Klengel, who resigned early in the winter on account of ill health. Mr. Claassen will continue to be the conductor of the Brooklyn Arion, a society that entertains for him in affection and reverence that is quite unusual among musical clubs. In February last Mr. Claassen conducted the Liederkrantz concert and from the good impressions made at the time it was clear to all eyes that he would be selected to fill the coveted place.

Before coming to the United States in 1884 Mr. Claassen had made a reputation as a conductor of orchestras and opera in Germany. The year he arrived in New York he was elected musical director by the Brooklyn Arion, and he has held the position all these years. For twelve years Mr. Claassen was conductor of the United Singers of Brooklyn. He has conducted many important concerts, and as will be remembered was chosen as musical director of the Sängerfest held in Brooklyn in the summer of 1900. Mr. Claassen was sent as a delegate (the other two were Otto Wissner and S. Karl Saenger) to Berlin the same year, to present the formal vote of thanks by the Northeastern Saengerbund to Emperor William of Germany for the beautiful gift, known now as the Kaiser Prize, which His Majesty made in the spring previous.

Mr. Claassen was born in Stargard, Germany, February 19, 1859. He is a graduate of the Danzig Gymnasium and later he entered the music school at Weimar, and there studied under the well known masters Müller-Hartung, A. W. Gottschalk and Sulze. Mr. Claassen's compositions include a symphonic poem, choruses, many songs and music for the church. His new mass was sung in Philadelphia this season.



DR. PAUL MARSOP announces that he is about to publish a study on the social conditions of German orchestral musicians, and an appeal to them to begin an agitation for the elevation of the material position of musicians, so necessary at the present time. He requests all sympathizers with his ideas to communicate details of wages, sick pensions, widows' funds and the like. His address is Munich Society Museum.

A marble bust of the famous Alboni will be placed in the foyer of the Opera House in Paris. By her will she left to the city of Paris a fund of two million of francs.

A monument to Hector Berlioz has been erected at Monte Carlo in the park surrounding the theatre. The monument consists of a bronze bust by Leopold Bernstamen, resting on a pedestal, with bas reliefs, by Paul Rossel.

Fritz Steinbach, on his leaving Meiningen after fifteen years' service, received many presents from his admirers. The members of the court orchestra gave a picture of themselves, the ladies of the singing society a piece of tapestry, and subscribers to the concerts a candelabrum. His successor, Wilhelm Berger, has received the title of Professor from the Emperor of Germany.

The new Festival Hall at Mannheim, erected by Bruno Schmitz, will be inaugurated at Easter by a grand festival. The combined orchestras of the court theatres of Mannheim and Karlsruhe and a mixed chorus of 1,000 voices will take part in the performances, under the direction of Felix Mottl, of Karlsruhe, and Capellmeisters Kähler and Langer, of Mannheim. Concerts will be given on April 12, 13 and 14.

The Khedivial Theatre, of Cairo, lately produced Franchetti's operatic work, "Germania." The Journal les Pyramides felt called upon to deny reports that the work was a glorification of Germany, likely to hurt the feelings of the French population of the city. It assures its readers that the most patriotic chauvinist Frenchman, even le plus sottement Germanophile, will find in it nothing to injure the tender susceptibilities of a child.

Helsingfors lately welcomed the reappearance of Alice Barbi, at present the Baroness von Wolff-Stomersee, after fifteen years' absence from the concert hall. Although time has left traces on her voice, she conquered the audience as in days gone by, by her technical endowments and good schooling. Part of the proceeds of the

concert was given for the relief of the population of Finland, now suffering from distress owing to the failure of the harvest.

How they rehearse in Munich. The rehearsals for the new production of the "Ring des Nibelungen," at the Prince Regent Theatre, to take place next summer, began in December last, with twenty-eight rehearsals of "Die Walküre," and last week the rehearsals of "Siegfried" began. All the chief roles are doubled. There are three rehearsals every week, under the direction of Possart, assisted by Herman Zumpe, Capellmeister Fischer and Stage Manager Fuchs.

Marschner's "Hans Heiling" was performed at Vienna for the 100th time on February 17. As it was first given at Vienna in 1864, it required fifty-seven years to reach the hundred mark. Vienna was not a lucky town for Marschner. The "Templar and Judin" was given only three times between 1849 and 1864; the first was an utter failure, the third stopped the piece for a long time. The text of the opera is based on Scott's "Ivanhoe" and Friar Tuck naturally has an important part. This was assigned to an excellent actor, Holz, but the censorship prohibited him from wearing the monk's dress or singing "Ora pro Nobis." He tried to sing "Ergo bibamus" in its place at the final rehearsal, but was so disgusted with the effect that at the stage performance he sang the forbidden words; he was dismissed the next day and forbidden to set foot in Vienna. Although the opera is no longer excluded from the Vienna Opera, it has been given only twenty-eight times in the last twenty years.

#### A Charming Von Klenner Pupil.

A SERIES of "Lenten Talks on Literature" are being given at the Pascal Institute, Lexington avenue and Fifty-first street. The lecturer is Mrs. Francis Hardin Hess, of the Lenox and Astor libraries.

The lectures are invitation affairs, arranged by the board of managers, prominent among whom are Mrs. Russell Sage, Mrs. Esther Herrman, Mrs. J. Kennedy Tod, Mrs. C. P. Huntington and Mrs. Clarence Burns.

The talks are followed by a musical program arranged by Mrs. Sydney Rosenfeld.

On one afternoon of the series a great success was scored by Miss Mabel Clark, pupil of Mme. von Klenner. This young lady has a clear, pure soprano voice, and sang with excellent method, grace and expression, charming her audience so thoroughly that Miss Pascal begged that the pupils of the Institute might be brought down to hear the encore which was enthusiastically demanded. Miss Clark's selections were: "May Day," Waltham, and "Burst Ye Apple Buds," S. A. Emery.

Miss Clark is studying for light opera, and has voice, diction and appearance in her favor.

#### Amy Robie.

AMY ROBIE, violinist, has been busy this winter with an increasing number of pupils and various engagements. She played recently for the Westport Musical Society, Westport, Conn., and has been in request for clubs and musicales. She is also engaged for concert work in Poughkeepsie and other town in this State, and as soloist by the Central Baptist Church, of this city.

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The performance of "Floriana" at Association Hall Wednesday night of last week was very enjoyable. The singers were Miss Edith Chapman, Miss Marguerite Hall, John Young and Francis Rogers, the quartet that has sung the cycle in other cities under the direction of the composer. Mr. Whiting directed at the Brooklyn concert, and besides his valued assistance as conductor and accompanist he played three piano solos, a gavotte by Sgambatti and two Chopin studies, the one in E major and that favorite of all students, the one on the black keys.

Preceding the cycle the singers were heard in the following program:

<b>Duets—</b>	
Contentment .....	Goring-Thomas
Woodland Dell .....	Chaminade
Miss Chapman and Mr. Young.	
Traum durch die Dämmerung .....	Strauss
Clown's Serenade .....	Luckstone
Border Ballad .....	Cowen
Mr. Rogers.	
Lucia .....	Luzzi
Serenata .....	Gounod
Miss Hall.	
Phyllis Has Such Charming Graces .....	A. Young
Before the Dawn .....	Chadwick
Mr. Young.	

**Duets—**  
Love Is Life's End .....



## MAY 18—PADEREWSKI AND STRAUSS, SHERWOOD AND BROCKWAY.

Polonaise, op. 9, No. 6.....Paderewski  
Sonata in B minor, op. 5.....R. Strauss  
Dance of the Sylphs, op. 19, No. 4.....H. Brockway  
March in G, op. 25, No. 2.....H. Brockway  
Serenade in G flat.....J. A. Jeffery  
Grand Minuet in A flat.....E. H. Sherwood  
A Caudle Lecture, op. 13, No. 4.....W. H. Sherwood  
Medea, op. 13.....W. H. Sherwood

Leopold Wolfsohn, a teacher with a large class, will present another talented pupil, Miss Irene Catharine, in a piano recital at Wissner Hall tomorrow (Thursday) night.

Last evening (Thursday) Silas G. Pratt closed his series of Chopin recitals at Wissner Hall. In the illustrations he was assisted by Ernest L. Thibault and Mrs. Flora S. Pratt, both pupils of Mr. Pratt.

## DE WIENZKOWSKA PUPILS' RECITAL.

MADAME DE WIENZKOWSKA gave her closing pupils' recital in her studio at Carnegie Hall, Monday afternoon, March 23. A select audience listened to the following program:

Technical illustrations.  
Edna Mampel, Miss Elsa S. Reed, Mr. Denton.  
Nocturne.....Chopin  
Miss E. S. Reed.  
Etude.....Chopin  
Oliver M. Denton.  
Novelette.....Schumann  
Theo. P. Carter.  
Andante.....Beethoven  
Mélodie à la Mazurka.....Leschetizky  
Tarantelle.....Chopin  
Edna Mampel.  
Intermezzo.....Brahms  
Hexantanz.....MacDowell  
Mrs. Jean D. Lilley.  
Humoresque.....Dvorák  
Valse, Le Bal.....Rubinstein  
Mrs. J. A. Parker.

With Madame de Wienzowska quality counts for more than quantity. Her programs are never long and still there is great variety in the compositions played, and the pupils play them with understanding and finish that is truly uncommon for a studio musicale.

Mrs. Parker, who played numbers by Dvorák, Leschetizky and Rubinstein, recently filled an engagement at a private musicale, where she was compelled to play one of her pieces three times.

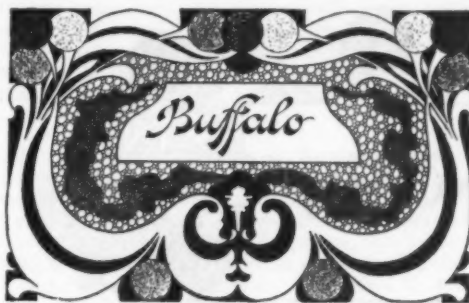
Mr. Carter is another pupil who has filled engagements to his own and his teacher's credit. Other pupils in the studio have made a record and more will be heard from them in the future.

## Rudolph Ganz Plays.

RUDOLPH GANZ, the popular instructor of piano at the Chicago Musical College, recently appeared as a soloist at one of the Thomas concerts and scored a decided success. He played d'Indy's Symphony for orchestra and piano. Regarding the performance the Chicago Record-Herald is loud in its praises, and says, among other things: "He is the possessor of a spirit of restraint and a well poised temperament that are rare in these days of virtuosity and self glorification." Very flattering, too, were the criticisms in the Evening News, Tribune, American, Journal and Inter Ocean.

## Mme. Clara Poole-King.

MME. CLARA POOLE-KING has emerged from her retirement and is again filling concert and oratorio engagements. Next season Mme. King will head her own concert company and make an extended tour. In the matter of voice, and indeed all that goes to make an artist, Mme. King takes high rank in her own country, as abroad contralto voices are rare, and Mme. King's voice is one of the finest heard here in many years.



BUFFALO, March 27, 1903.

CREATORE and his band came to our city for two concerts, attracting large audiences disposed to be amused by his eccentric leadership. "They who went to scoff, remained to—admire." His remarkable devitalization was worthy of an exponent of physical culture. In reality, the man is a bit of mercury personified, possessing a vehement, intensely passionate temperament; his peculiar method of conducting is but its outward expression. His "March Columbus" was brilliant but not pleasing. The overture to "William Tell" was well played. Some numbers on the program for Thursday night do not need special mention. The masterpiece, in our estimation, was the "Offertoire" of Batiste, produced with a wonderfully sustained quality of tone and played with such precision, counterfeiting so exactly a solo on an organ, that we felt that for the time being the band had been superseded and a glorious volume of sound was emanating from the Pan-American organ. Creatore completely dominates his men. It seemed as though he had said "I can call spirits from the vasty deep," and in response to his summons there arose from the depths of sound "the angels of Wind and of Fire, who chant only one hymn, and expire with the song's irresistible stress."

Owing to illness Mme. Barilla, the soprano soloist, did not appear at either concert. Instead a sextet from "Lucia" was finely played, solo by Signori di Girolamo, Aiala, Croce, Luciano, Safisco and Guarini.

There was a generous sprinkling of Italians at the concert Saturday, who showed their delight by frequent calls of "Brava!" The overture to "Zampa" was warmly applauded; the encore given was "La Paloma," always a favorite. Chopin's "Funeral March" was played magnificently. Its thrilling climaxes stirred one's soul to its profoundest depths. There was a mighty pulsation and throbbing of the music, which seemed to express "the hunger and thirst of the heart, the frenzy and fire of the brain, which seeks the golden pomegranates of Eden to quiet its fever and pain." The encore, "Narcissus," by comparison was as uninteresting as a chromo would be hanging by the side of a Meissonier. The satisfying rhythm of Batiste's "Offertoire," a program number, was as inspiring as celestial symphonies are supposed to be. "Tannhäuser" was played superbly. The audience was electrified and unwilling to go, and as a final number to abate the rapturous applause "The Star Spangled Banner" was given with fine effect. Creatore will receive a warm welcome every time he visits Buffalo.

Henry J. Fellows, tenor, who recently gave a fine concert in Erie, Pa., has been engaged as the director of music at the Delaware Avenue Baptist Church. Mr. Fellows and William J. Gomph will give a vocal and organ recital at Convention Hall March 27.

Henry S. Hendy, organist at St. Mary's-on-the-Hill, has for some weeks been drilling his choir, who on Thurs-

day evening sang Stainer's "The Crucifixion." The principal soloists were Percy G. Lapey and Albert Erisman.

George Bagnall, whose school of music is so popular, has been engaged as organist of Bethany Church. He will also direct the quartet.

Oscar Wenborne, who has so frequently given his services to the cause of good music, has been engaged as baritone of the Lafayette Presbyterian Church.

On Wednesday night the Ionian Club gave a concert at Catholic Institute Hall. The program:

Two pianos, Spinning Song, from Flying Dutchman.....Wagner  
Mrs. Howard Hoidge, Miss Minnie Davidson, Miss Edith Elliott,  
Miss Sarah Goldringer.  
Soprano solo.....Selected  
Miss Cora Van Sice.  
Bass solo, Honor and Arms, from Samson.....Handel  
Frederick J. Parke.  
Vocal duet, I Live and Love Thee.....Campana  
Miss Belle Elliott, Miss Lillian Clarke.  
Piano, L'Alouette.....Balakirew  
Miss Lena Smith.  
Soprano aria, L'Insane Parola, from Aida.....Verdi  
Miss Marie Miller.  
Violin, Virgin's Slumber Song.....Massenet  
William Gornall.  
Vocal duet, My Heart, Welcome the Morn.....Goring Thomas  
Miss Nellie McCormick, Joseph Steinmann.  
Soprano solo, Creole Lover's Song.....Buck  
Miss Celia Larkin.  
Four violins, Andante and Allegro, op. 2.....Dorn  
Troilus Koons, William Gornall, Charles Tallmage, William Walsh.  
Tenor solo, The Secret.....Scott  
E. Ray Voorhees.  
Piano Sonata, op. 31, No. 3, Allegro.....Beethoven  
Miss Elsinore Ketcham.  
Baritone solo, Blow, Blow, Thou Winter Wind.....Sargeant  
Oscar Wenborne.  
Two pianos, Serenade, op. 48.....Lowe  
Miss Lucie Knight, Miss Fennella Crowell.

The concert announced by Ossip Gabrilowitsch, the pianist, for March 26 has, owing to his illness, been deferred until the evening of April 9. In the program which Gabrilowitsch will give on this occasion appear the names of four Russian composers, two of whom, M. A. Balakirew and Rimsky-Korsakoff, are the subjects of a well written, timely article in THE MUSICAL COURIER of March 11.

The next Orpheus concert will occur on Easter Monday night at Convention Hall. Electa Gifford, the American soprano, will be the soloist. The Orpheus will take part in the April Saengerbund anniversary concert, and will also sing at the June St. Louis Saengerfest.

Lawrence Montague, of Buffalo, gave a fine recital on Thursday evening last at the First M. E. Church to a very appreciative audience, who applauded frequently. He was obliged to repeat Callaerts' Intermezzo. The program follows, and was sufficiently varied to please all who had the pleasure of attending. It is hoped that he will favor Tonawanda people often, for he is a thorough musician, and plays with fine expression:

Gothique Suite.....L. Boëllmann  
Chorale.  
Minuet.  
Prayer.  
Toccata—Finale.  
Intermezzo.....Alfred Hollino  
Solo (vocal).....Miss Laura Sommer  
March Religieuse.....Alex. Guilmant  
Spring Song.....Mendelssohn  
Pilgrims' Chorus.....Wagner  
Intermezzo.....Callaerts  
Vocal solo.....Miss Laura Sommer  
Offertoire.....William Faulkes  
VIRGINIA KEENE.

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SAN FRANCISCO, Cal., March 21, 1903

**M**ASCAGNI is about to end his engagement in a blaze of glory. His testimonial concert yesterday afternoon was attended by some 2,000 persons, and, despite the numbers being encored to the echo, and repeated calls made for Mascagni's own music, the music of Mascagni was given no place on the program. The pitch of enthusiasm arose so high, however, that numberless extras were "done," "Star Spangled Banner" and "Auld Lang Syne," in which orchestra and audience combined to raise the echoes. Mascagni, too, seemed to understand and appreciate, bowing his acknowledgments right and left, with hand on heart, an attempt to express in pantomime what limited English would not permit. The audience, however, was en rapport with the composer-director, and it was said by those near enough to see that great tears stood in the maestro's eyes. This was supposed to be a "farewell concert," but Mascagni has been prevailed upon to take in hand a concert on Tuesday next for the benefit of the Verdi monument fund. Or rather it is said to be Mascagni's own offer, which is better yet, and shows his good will and appreciation toward the people here who have made so much of him.

The program for the Verdi testimonial is not announced, but it will doubtless be a fine one, as a fitting end to the Mascagni season should be.

The Tivoli formally announces the engagement of Zelig de Lussan and a big company in four performances of "Carmen" in English. The performances will take place March 27 and 30, April 1 and 4. This engagement has been anticipated with lively interest by all who have heard de Lussan before.

Edward Xavier Rölker announces a song recital for Tuesday evening, March 24, at which will be heard four of his advanced pupils, Miss Hedwig Pohlmann, Miss B. Rosenbaum, Fred Hotaling and Bert Georges. The recital will be given in Steinway Hall.

Another announcement of interest is that of a concert to be given by the choir of the First Baptist Church, Oakland, on the same evening the choir being augmented to seventy-five voices and under the direction of Percy A. R. Dow, of this city. Mr. Dow will have the assistance of Samuel Savannah, violinist; J. L. von der Mehden, 'cellist; J. B. Warburton, pianist. The concert will be given in the First Unitarian Church of Oakland. The program will include trios for violin, 'cello and piano, by Rubinstein and Grieg; songs with flute or violin obligato, by David and Raff, and part songs by Cowen and Fanning. The feature of the evening will be the presentation of the cantata "Hiawatha's Departure," by S. Coleridge-Taylor, for soprano, tenor and baritone soli and chorus. The pupils of Mr. Dow will give the cantata with the following solo voices: Mrs. Best, soprano; Miss Koenig, contralto; Mr.

Lawrence, tenor, and Mr. Webb, bass, the chorus numbering seventy-five pupils. The cantata was given last year in Steinway Hall, this city, with great success, the lovely soprano of Mrs. Best being one of the pleasantest memories of a pleasant evening. Mrs. Best will render "Thou Brilliant Bird" (David), with flute obligato by Louis Burris. Miss Koenig will sing Raff's "Ave Maria," with violin obligato by Miss Gertrude Hibbard. The regular choir of the First Baptist Church are preparing, for Easter, Dudley Buck's "Christ the Victor."

At the Sorosis Club, 1620 California street, Saturday afternoon, March 28, a piano recital will be given by Maurice Robb, the infant pupil of Mrs. Oscar Mansfeldt. The program prepared by the prodigy under Mrs. Mansfeldt's tuition is nothing short of stupendous and seemingly an impossibility for immature hands to accomplish, but that he does it, and that most excellently well, is an assured fact and next week I will be able to give the program in full. Master Robb is making a serious study of the piano with the concert stage in view and has the advantage, in addition to great personal attractiveness, of being a normally healthy, sound child of fine physical development and an entire absence of "nerves."

The regular monthly program of sacred music was given at St. Dominic's Church on Sunday evening, March 15, under direction of Dr. H. J. Stewart, organist and choir-master. Organ solo, Fantasia and Fugue in G minor, Bach; soprano solo, "I Mourn as a Dove" ("St. Peter"), Benedict, Mrs. Roeder-Apple; contralto solo, "Fac ut Portem" ("Stabat Mater"), Rossini, Miss Ella V. McCloskey; organ solo, "Andante with Variations," Lemmens; soprano solo, "Hear Ye, Israel" ("Elijah"), Mrs. Jolly; quartet and chorus, "Sumit unus" ("Lauda Sion"), Mendelssohn. At Benediction, "O Salutaris," Stewart; "Tantum Ergo," Faure; organ postlude, "Cornelius March," Mendelssohn.

Among the many who entertained Kocian during his engagement here was Sir Henry Heyman, to whom he came with letters from many mutual European friends. Sir Henry, who was charmed with the young man from the first, entertained him at the Bohemian Club, and gave a dinner in his honor at "The Family," a new club here, and otherwise assisted in making the young musician's stay here as pleasant as possible. The artist was sumptuously entertained on all sides while here, but Sir Henry was the only musician who acted the host to him.

The Miss Johnson who played so beautifully last week at the Philomath Club is a pupil of Hugo Mansfeldt. Miss Mary Carrick, another of Mr. Mansfeldt's pupils, is preparing a program for her coming concert early in May, at which she formally makes her bow to the public as a concert pianist. Miss Carrick is very young, only seventeen, and is very talented.

MRS. A. WEDMORE JONES.

## MUSIC IN MINNEAPOLIS.

MINNEAPOLIS, Minn., March 21, 1903.

**H**ERMANN ZOCH will give his sixty-second piano recital on Tuesday evening, April 7, at the Unitarian Church. This will be his third this season. Mr. Zoch is a thorough musician.

Saturday evening, March 28, a concert will be given at the University Chapel by Carlo Fischer, Miss Frances Vincent and John Parsons Beach, for the benefit of the piano fund.

Mr. Crosse will give the fourth and fifth Beethoven recitals this week. The program for the first includes the Sonata in E minor, op. 90, and the great opus commonly known as the "Waldstein" Sonata, which von Bülow characterizes as "one of the most brilliant compositions which has ever been written for the piano, and a true concert piece." The second program will be made up of the Sonata in E flat, op. 27, and the "Sonata Appassionata," op. 57, in E minor.

Miss Ada C. Robinson, a pupil of George Normington, gave an organ recital Wednesday afternoon in St. Mark's Church. She gave selections by Bach, Wely, Mendelssohn and Harper.

The choir of the First Congregational Church will give a concert in the church Wednesday evening. The quartet includes Mrs. D. M. Weishoon, soprano; Miss Harriet Wales, contralto; Trafford Jayne, tenor; George M. Sewell, bass, and Clarence A. Marshall, organist. The choir will be assisted by Miss Harriet Longfellow Davis, reader, and Master Adolph Olson, violinist.

The St. Paul Choral Club, under the direction of Geo. H. Normington, will give Mendelssohn's oratorio "St. Paul," Thursday evening, March 26, at the People's Church.

The Philharmonic Club will give its last concert of the season, Friday evening, March 27, at the Swedish Tabernacle. They will sing Mendelssohn's oratorio "St. Paul." No oratorio has greater choruses nor more beautiful ones. Miss Clara Williams and Mrs. F. H. Waterman will sing the soprano and contralto solos. Evan Williams and Gwilym Miles will sing the tenor and bass. The chorus and orchestra will be directed by Emil Ober-Hoffer.

A benefit concert will be given by the Northwestern Conservatory Orchestra in St. Mark's Guild hall, Thursday evening, March 28. The orchestra will be assisted by Mrs. W. N. Porteous, contralto, and Mrs. Marie Gjertsen-Fischer, reader. Mrs. Porteous will sing songs by Homans, Margaret Ruthven Lang and others.

Mrs. Fischer's selections include a number by Mrs. Elizabeth Stuart Phelps and "The Lord of Creation."

Master Rudolph Peterson, violinist, will give "Elegie," by Ernst. The orchestra will give selections from Bach, Schubert and Svendsen, Adolph Olson playing the violin obligato in the latter composer's "Romanza." Miss Garrity will play a violin solo.

J. Austin Williams has been engaged to sing at the Hennepin Avenue Church, Mr. Belknap having had to resign on account of ill health. C. H. SAVAGE.

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## THE NATIONAL FEDERATION OF MUSICAL CLUBS.

GRAND RAPIDS, March 26, 1903.

**T**HE Morning Musical, of Fort Wayne, Ind., one of the oldest and most distinguished clubs of the Middle West, most fittingly heralds the advent of spring by devoting the regular meeting on April 3 to a program for the children. Two more club programs will complete a year of great significance and interest, which has included four artists' recitals, three miscellaneous programs, one each of German, French, Polish and Scandinavian music, a student members' program, an organ and a song recital, both by members of the club, and a request program. The officers of the club this season are as follows: President, Mrs. Clark Fairbank; first vice president, Mrs. T. E. Ellison; second vice president, Mrs. Minnie Graves-Brown; third vice president, Mrs. Harry W. Ninde; recording secretary, Miss Fanny Wynch; corresponding secretary, Mrs. Frank V. Culbertson; treasurer, Mrs. Charles A. Wilding, and librarian, Miss Isabelle McClure. Chairman program committee, Mrs. Anna S. Ruhland; chairman artist committee, Mrs. T. E. Ellison; chairman room committee, Mrs. Carrie S. Alden.

The Crescendo, of Newburgh, N. Y., has a membership of ten, and is carrying on an unusual line of technical study, such as is possible only in a small club of earnest musical students. This season the club is using Mathews' "How to Understand Music" as a basis of study. At the last meeting the program in charge of Mrs. Edward E. Gore illustrated the general subject, "Content Defined," and a paper on "What Is Musical Feeling?" was given by Miss R. Bell Chapman.

The Philomel Club, of Warren, Pa., is an organization twelve years old, but not until recently has an honorary membership been admitted. Meetings are held each week, and to the last one in the month the honorary members are invited. At this meeting a miscellaneous program is given and refreshments are served. The Federation correspondent, Mrs. W. M. Robertson, reports that the innovation is entirely successful. She also says that although the membership is small, much good work is being done. The club has usually from one to three artists' recitals each year. Last year Julie Rive-King was in Warren for the month of June, and the club got much inspiration from her presence. They hope to have her with them this coming June.

Interesting news of club activities comes from the Far West to the effect that in the Ladies' Musical Club, Seattle, Wash., has a large and successful organization of nearly 100 active and over 120 associate members. Seattle is fortunate in the possession of this club, as through its instrumentality such artists as Nordica, Fannie Bloomfield Zeisler, Maconda and the Chicago Symphony Orchestra are brought to that city in spite of its distance from the recognized musical centres. The "General Concerts" of the club are given on the second Monday of each month. This year the work has been exclusively a study of French and

German compositions. The general public is admitted not only to the artists' recitals on payment of an admission fee, but also to the monthly concerts of the club for a fixed fee of 50 cents. The only reception is one invitation concert which the club gives each year.

At the annual meeting of the Morning Musicales, of Oneida, N. Y., on Friday, March 6, it was decided to engage Miss Hildegard Hoffmann, soprano, of New York, for the Easter concert. The following officers were elected: President, Mrs. Theodore Coles; vice president, Mrs. A. Charles Potter; recording secretary, Miss Daisy Winnie; corresponding secretary, Mrs. David C. Reed; treasurer, Miss Florence Ratnour; chairman program committee, Miss Agnes Dewey; board of directors, Mrs. Theodore Coles, Mrs. Willard C. Bliss, Mrs. Taylor Chapin, Mrs. A. Charles Potter, Mrs. Henry Geisenhoff, Miss Agnes Dewey, Mrs. David C. Reed, Miss Florence Ratnour, Miss Daisy Winnie, Miss Evelyn Hill; Federation secretary, Mrs. A. Charles Potter.

A somewhat novel method of study prevails in the Wednesday Musical Club, of Canon City, Col. The meetings are held each week, and the musical program of each alternate week is devoted to the works of the composer, a sketch of whose life and the analysis of whose works comprise the study of the previous week. The composers for March were Meyerbeer and Gounod; March 4 Mrs. Ada Thomas conducted the lesson; on the 11th a Meyerbeer program was rendered. On the 18th a lesson on Gounod was conducted by Mrs. A. E. Beecher and the month's work closed March 25 with a program of several of Gounod's most interesting compositions.

Preparations are being made by the Tuesday Musical of Rochester to give one of the finest concerts ever presented by the entertaining club to the Federation. The chorus of over 200 hundred voices is holding weekly rehearsals and great interest is manifested. Mme. G. M. Stein and Francis Rogers have been engaged as two of the soloists on this occasion. Reports are being received daily by the committees on transportation and on entertainment of delegate who will represent the clubs, and this third biennial bids fair to be one of the most largely attended as well as successful yet held.

### An American Successful Abroad.

**M**ISS EMMA RAMSEY, a young Salt Lake City soprano, whose concert appearances in Berlin have frequently been favorably criticised in THE MUSICAL COURIER, has given a concert in Paris, at the Salle Aeolian, with gratifying success. A fashionable and enthusiastic Franco-American audience attended. Miss Ramsey will sail for this country on April 1.

### Heathe-Gregory's Recital.

**U**NDER the auspices of women in the world of fashion Heathe-Gregory, a young basso, gave a recital Friday afternoon of last week at Mrs. Osborn's Playhouse. He was assisted by Miss Cecilia Loftus, Miss Marie Doro, and Bruno Huhn at the piano. Mr. Gregory's list of songs included numbers by Lassen, Foote, Nevin, Wekerlin and Tosti.

## PROVIDENCE.

PROVIDENCE, R. I., March 24, 1903.

**T**HIS is the time when everywhere the music season is at its height, but its altitude here is so very low that one would rather say the season is at low ebb. There has not been in fact any musical season whatever, and Providence is gradually passing from the rank of the cities with a musical life.

Save a few band concerts, no outside organizations have visited the city except the Kneisels, who gave three not well attended concerts. The only visiting pianist, Madame Szumowska, who gave a splendid recital at the Eloise, did not make half of her expenses. The Boston Symphony has given up Providence for good, and the three concerts of the Arion Club are the only musical events of any importance. So far the club gave a splendid performance of "Elijah" and a crowded performance of "Lohengrin" in "concert form," whatever that means. If it is crowding a work like "Lohengrin" into an hour and half "entertainment" with one or two orchestra rehearsals, then surely it is a monstrosity without any musical or artistic value. That the public should find it "lovely" shows how crude the taste of our public is, and that our local critic should call a performance in which soloist, chorus and orchestra are mostly at sword's point, and everyone seems to have his own idea about tempo, a good one only demonstrates that the musico-critical wire is pulled here with the same success as in New York. Some of our local musicians gave concerts of high musical standard. But this endeavor of the few is counterbalanced by the apathy of those in majority, who stick closely to their lesson business, and are glad that nobody desires a musical activity, as it would necessitate going to work and doing something.

Mr. Hamilton and Mr. Foster gave a series of nine chamber concerts of high musical merit, in which some of their advanced pupils showed up to splendid advantage. Percy C. Middleton gave a fine piano recital at the Eloise, in which progression and execution both were of the highest quality.

Miss Berry and Miss Larry gave well attended musicales at their residences. Hans Schneider gave a thorough course of ten lectures on the study of the Wagnerian drama at his studio, and a course of lectures on "Music History" before the Woonsocket Woman's Club.

Among the organists Mr. Ryder and Mr. Wilbur have given a number of high class organ recitals in their respective churches.

Of the younger teachers, Herbert A. Adams gave a violin recital, and has a steadily increasing class of interested pupils. Miss Harriet Maurir, a very promising pupil of Mr. Hamilton, gave a recital of her own, which showed her a pianist of great talent and musical taste. Two young pupils of Mr. Schneider gave a recital in Boston, helping to illustrate a lecture of their teacher on "Relation of Muscular Action to Piano Playing," before the Fletcher Music Association.

With great sorrow we must chronicle the death of one of our most serious and hard working teachers, Ernst Fischer. With indomitable energy and perseverance he had worked himself up to a high position in his profession, and was beloved and esteemed by a large number of pupils and music loving friends. NARRAGANSETT.

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New York "Tribune."—In Mendelssohn Hall last night Theodor Björkstén gave a recital, in which he showed that he is splendidly equipped intellectually and emotionally as a singer of songs. \* \* \* The songs in his program which had real heart in them were sung with fine and truthful expression, and one of them, Bungert's "Sandträger," which marked the climax of the evening, sent a thrill through the audience, so dramatically was it conceived and uttered.

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## ST. LOUIS.

St. Louis, Mo., March 26, 1903.

THE management of the Odeon has undergone a change. W. Albert Swasey, the architect and builder of the building, and its former president, has sold his interest to Isaac A. Hedges, Edward Westen, S. Kline and Captain Laird, and has resigned from the office which he has held since the Odeon Company was organized.

Five years ago, when musical enterprises in St. Louis were dead and about to be buried, Mr. Swasey, an architect of unusual ability, but in moderate financial circumstances, offered to erect a building suitable to serve as the home of music, provided a certain amount of co-operation and income could be guaranteed. He owned a lot fronting 118 feet on Grand avenue, and extended back between 300 and 400 feet. It was his purpose to erect an office building on the end of this lot fronting Grand avenue, and an opera house or concert hall on the rear portion of it. Several meetings were held at the Mercantile Club, which resulted in leases being signed by the officers of the Choral Symphony Society, Apollo Club, Morning Choral Club and one or two individuals for a series of concerts each year at a specified rental. With these leases, the lot and a little spare money, Mr. Swasey undertook to do what none of the numerous millionaires in St. Louis could be persuaded even to consider. Matters progressed satisfactorily until a conflict was started between some union and non-union mills that resulted in a strike and a long delay in the construction of the building, and the reletting of several contracts at exorbitant figures as a consequence of the dictates of a labor union. As a result of all this Mr. Swasey became financially embarrassed and undertook to raise money on the property. Numerous trust companies, controlled by men supposed to have an interest in music and certainly in the general welfare of St. Louis, refused to furnish the required amount, and as a result the Odeon Company was organized by Mr. Swasey, its members being mostly his personal friends. Some of the loudest mouthed champions of good music subscribed for a small amount of stock, and then disposed of all or a part of it, as quickly as possible, to their friends. The Odeon was completed in due time, and proved the salvation of music in St. Louis. It is now a valuable paying property, with a bright future.

The amount of credit which Mr. Swasey has received at the hands of St. Louis musicians and music patrons, to say nothing of the general public, would compensate him for just about one hour's work as an architect. The fact that he risked practically every cent of his little fortune in the undertaking, which under any circumstances would benefit the public and the city more than it would him, has occasioned little else than a repetition of the common saying in St. Louis concerning people who venture to be at all philanthropic or who display any civic pride, "He is an easy mark." Since the Odeon was built numerous efforts have been made to bring into being other buildings for other musical purposes. The writer submitted a proposition a year ago to several millionaires for the construction of such a building. They approved of the plan, acknowledged that the city needed such an institution, hoped it would be erected, but were not in a position to give it either time or money. If St. Louis had one-half dozen Swaseys it would be much more fortunate than it is now, with its long string of self complacent and useless multi-millionaires.

Mr. Hedges was one of Mr. Swasey's principal assistants in organizing the Odeon Company, and he backed up his interest by investing about all his ready cash. He has proved an able adviser regarding the management of the building, and has always been willing to sacrifice immediate financial advantages rather than have the dignity

of the institution assailed by admitting within its walls performances unworthy of a true temple of art.

The policy of the Odeon management will continue as at present. Harry Walker, who has managed the property since the close of its first year of usefulness, will continue in his present position. Plans are being considered for performances during the World's Fair, but they are not being matured since no one knows when the fair will happen. It is the intention of the present management to perfect the building for operatic and spectacular performances, and possibly when the present leases shall have expired it may become the home of a St. Louis operatic company, an end much to be desired.



The first subscription of the Choral Symphony Society took place Thursday evening, March 19, in the Odeon. The program was as follows:

Symphonic Pathétique, No. 6.....Tschaiakowsky  
Alto solo, aria, The Spirit Song.....Haydn  
Miss Ada Crossley, with orchestra.  
Elegiac Melody for Strings.....Grieg  
Baritone solo, Prologo, I Fagliacci.....R. Leoncavallo  
Emilio de Gogorza, with orchestra.  
Introduction, Act III, Tannhäuser.....Wagner  
Alto solo (with piano)—  
Caro mio ben.....Giordani  
Paysage.....Reynaldo Hahn  
Nur wer die Sehnsucht kennt.....Tschaiakowsky  
Four Leaf Clover.....Willeby  
Miss Ada Crossley.  
Baritone solo (with piano)—  
Plaisir d'Amour.....Martini (1706-1784)  
Es blinkt der Thau.....Rubinstein  
Lenz.....E. Hildach  
Serenade de Don Juan.....Tschaiakowsky  
Emilio de Gogorza.  
Slavische Tänze.....Dvorák

The work of the orchestra was better than at any other performance heretofore. The conductor and men seemed to be most sympathetic to the Tschaiakowsky Symphony, and played with more variety of expression, accuracy and enthusiasm than one has become accustomed to expect from them.

The success of the evening was scored by Emilio de Gogorza with his well trained baritone voice and artistic interpretation which secured for him a reception seldom granted to a performer, especially one who is comparatively unknown by St. Louis audiences. Ada Crossley was well received and would have shone with greater brightness but for her competitor for stellar honors. All in all, the concert has been considered the best of the season.



Last Wednesday evening Miss Elsa Dieckhoff was given a testimonial concert by a large number of friends in recognition of her merit as a singer and her approaching trip to Europe to continue her studies in German song and opera. Miss Dieckhoff was assisted by George Carrie, tenor; John Rohan, bass, and Arthur Lieber, accompanist. The program contained vocal numbers by Benedict, Meyerbeer, Verdi, Chaminade, Jensen, Dieckhoff, Pinsuti, Schubert, &c.

Mr. Carrie and Miss Dieckhoff are products of the Homer Moore studio.



The Banda Rossa gave one of a series of six concerts in the Odeon Sunday evening. The attendance has been fair, but hardly equal to the merit of the performances. Sorrentino, the conductor, is musicianly and dignified in his manner, and his men played as if they appreciated that music is an art and worthy of infinite respect. Their performances lacked intensity at times and occasionally wrong notes seemed to suggest the need of more proficient individual players. The band is assisted by Marcella Powell, soprano, whose songs constitute a pleasing variation in the evenings' programs.

## SAVANNAH.

SAVANNAH, Ga., March 30, 1903.

EVER has Savannah had a more musical season than the present. The auspicious opening artists' concert, given under the management of the Savannah Music Club, presenting Campanari, was the forerunner of all the good musical attractions that have followed. In the first place, the Music Club has given the best programs it has ever essayed to present, because there is more material to draw from, and everyone seems to be enthused on the subject of music. The midwinter concert, at which the club orchestra appeared for the first time (and most creditably), and Rossini's "Stabat Mater" was given by the club chorus, showing excellent work, drew out a large and appreciative audience, and was a concert to be remembered.

The last two programs have been among the best that have ever been presented and are here given:

THURSDAY EVENING, MARCH 12.  
Symphony, op. 21, No. 1.....Beethoven  
Miss Meta Fretwell, Mrs. A. Ehrlich,  
I Know That My Redeemer Liveth (Messiah).....Handel  
Mrs. M. Ed. Wilson.  
Angels Trio (Elijah).....Handel  
Mrs. M. Ed. Wilson, Mrs. J. J. Gaudry, Miss Rose Putzel.  
Aria, He Was Despised and Rejected (Messiah).....Handel  
Mrs. W. H. Teasdale.  
Sonata, op. 14, No. 1, Allegro.....Beethoven  
Miss Rose Putzel.  
Angels Ever Bright and Fair (Theodora).....Handel  
Mrs. J. L. Lightsey.  
Aria, Now Heaven in Fulllest Glory Shone (Creation).....Haydn  
W. H. Teasdale.  
Aria, O God, Have Mercy (St. Paul).....Mendelssohn  
Mrs. J. J. Gaudry.

THURSDAY EVENING, MARCH 19.  
ORCHESTRA.

Piano—Miss Birdie Einstein.  
First violins—Harry Raskin, A. B. Levy, Sigo Mohr, J. M. Byck, R. Wolfsohn, Miss Bertha Fischer, Miss Hildgarde Schwalbe.  
Second violins—L. H. O'Neill, L. D. Wylly, W. M. Morrison, H. M. Prager, Edwin Putzel, Jos. Mendes, S. H. Levy, N. Maril.  
Double bass—Richard Tarrant.  
Violoncello—J. Kucera.  
Flutes—Frank Guffrieda, Miss Gladys Birnbaum.  
Baritone—Joseph Coccia.  
Cornets—Louis Muller, M. H. Cohen.  
Trombone—Arthur Riley.  
Tympani—Julian Hexter.  
A. C. Meyer, conductor.  
War March of the Priests (Athalie).....Mendelssohn  
Sixth (Surprise) Symphony.....Haydn  
Wedding March.....Mendelssohn  
Greeting.....Spicker  
Evening Serenade.....Spicker  
Mrs. S. F. Smith.  
Le Parlate d'Amour (Faust).....Gounod  
Haunt of the Witches.....Cassard  
Miss Eleanor Allan.  
Caprice Espagnol.....Moszkowski  
Si oiseau j'étais.....Henselt  
Valse Concert (for the left hand alone).....Zichy-Liszt  
Miss Clarence Lienthal.

The club is now composed of the very best musicians in the city, and has reached a standard that our city may well be proud of. The influence of the club is felt and seen in the active interest manifested in all things musical.

The second artists' concert was given by Madame Blauvelt, who, with her charming voice and personality, enthused a large and warmly appreciative audience.

There have been a number of recitals, studio teas, choir festivals and concerts. During the present month there has been in St. John's Church an excellent choir festival and an organ recital; in St. Paul's Lutheran Church a Lenten choir recital; at the Teasdale studios, their last "studio tea" of the season, the two very excellent concerts of the Savannah Music Club, and several musicales.

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At one and all of these musical entertainments there were large and appreciative audiences. The growth of the city musically is manifest, and the taste of the public is without doubt leaning toward the artistic.

Many new and promising musicians have been brought out on one or more of the programs given at these various entertainments. Our teachers in all lines, vocal and instrumental, are showing excellent results in their work. Savannah is to be congratulated on awakening to her possibilities musically.

PROGRESS.

#### MADAME MORIANI AND HER PUPILS.

MADAME MORIANI, the well known teacher of singing, is getting along splendidly. She told a representative of this paper, who saw her at her London address, 3 York place, Baker street W., that Alice Verlet, the young operatic soprano, a pupil of Madame Moriani, has been singing all winter at La Monnaie, getting three and four recalls after each act. She is at present at Bordeaux, having the same great successes. She will go for a month to Nice in the spring, but has refused another engagement at the Paris Opéra Comique, preferring to receive big fees—never given until now in the provinces—rather than singing for nominal sums at Paris.

Claire Friché, who made such a sensation in Brussels, when she reappeared in public as a soprano (she was classed as a contralto by the conservatory), under the care of Madame Moriani, is still at La Monnaie, her appearance in Brussels having caused much discussion between the Opéra Comique, Paris, and the one at Brussels. Her splendid interpretation of the Louise of Charpentier was the cause of the trouble, as Mlle. Friché was already engaged for Brussels when she sang in Paris. She has been obliged by the courts to pay \$8,000 indemnity to M. Carré. She is now at La Monnaie, where she is creating all the new operas by composers of the French and Flemish schools; she is also singing in some of the Wagnerian works. In spite of all, Alice Verlet remains Madame Moriani's favorite pupil, as she considers she knows her art much more thoroughly, as she has been such a long time under her care.

John Lyons, who has lost seven years of his career, having been classed as a very small baritone, is now a splendid tenor, and is shortly crossing the Atlantic for an eight months' engagement in America. Another bad case of faulty diagnosis was that of Mr. Blackburn, of whom we shall soon hear. Almaviva and "mezzo caratore" parts will be his business.

Madame Birner is a splendid interpreter of classical roles and of the German school. Miss Clara Allison, well known here in concerts, excels in Mozart, lieder work and light French melodies. Her charm and purity of voice are her principal qualities. The charming duetists, the Misses Salter, are always favorites in the best concerts. W. le Fanu is an amateur with a splendid baritone voice, and could occupy a first rate position as an artist.

Among her promising pupils Madame Moriani has great hopes of Mlle. Mendehare, Miss Allen and Miss Pattie Hornsby, who will appear at her first musical at home.

Madame Moriani relates an amusing story: An American girl, who left a well known singing professor in Paris, came to Madame Moriani because she felt her voice was losing more and more every day. She was brought to Madame Moriani by her family, who knew the reputation of that well known professor, with whom she studied for a year. She was then sent back to the Paris professor. The latter was so astonished by the great progress that she had made that she could not help saying, "My dear, what have you been doing to your voice;

it is beautiful; what wonderful interpretation of the roles?" The girl answered, "I took a complete rest for a year, and the acting I worked out for myself." The acting was improved by Mr. Vermandele, the specialist, whom Madame Moriani had in Brussels for seventeen years. The consequence of this was that the great teacher in Paris brought the girl to the directors of the Opéra Comique, and introduced her as being her first pupil in grand opera.

"The next début I shall have to offer will be for her," said M. Carré. Will he give it her or not? That is the question. Madame Moriani says the girl had no time to learn her art thoroughly with her, but only to enlarge her voice and make it more flexible and to learn several big arias. Two years more are necessary to make a complete artist of her.

#### JEAN GERARDY.

HERE are some more press notices of Jean Gérardy, the 'cellist:

It is some five years since M. Jean Gérardy, once so well known as a prodigy 'cellist, has played in London. Yesterday afternoon, at St. James' Hall, he made his reappearance under brilliant circumstances, no less an artist than M. Ysaye conducting an orchestra mainly composed of instrumentalists from the Queen's Hall Band. M. Gérardy has developed into a great player. In the face of such performances as he gave of the solo parts in Saint-Saëns' Concerto in A minor, Haydn's (so called) Concerto in D major, and the late M. Böellmann's "Variations Symphoniques," there is no need to mince words. Praise should be open handed in such cases. The chief characteristics of M. Gérardy's playing are a beautifully clear tone—entirely free from the buzzing, rasping quality which so often veils the tone of a 'cello, even in the case of artists of repute, an absolute accuracy of intonation even in passages which lie most awkwardly for the player, a nervous energy which carries all before it, and, finally, a sense of phrasing which makes every bit of melody live. M. Gérardy is a singer of genius; one has no sense of a mechanism between him and the music he plays. It is a pity that 'cello literature does not offer a wide enough field for so fine a talent.—Daily News, February 27.

After five years' absence from England M. Jean Gérardy made his reappearance yesterday afternoon at St. James' Hall. In this artist the promise of a rarely gifted and musical precocious child may be said to be fulfilled, for more expressive, finished and enchanting violoncello playing it would be difficult to imagine. He produces a remarkably rich and pure tone from his instrument, and his interpretations are instinct with emotional warmth, controlled by artistic intuition. M. Gérardy was first heard in M. Saint-Saëns' engaging Concerto in A minor, and his rendering of the effective solo part quickly showed he had made such notable advance in command of his instrument as to place beyond controversy his right to be considered one of the finest 'cellists of today. The adagio of Haydn's Concerto in D was most expressively played, and the brilliancy and firmness with which he executed the cadenza of the allegro resulted in his being recalled five times to the platform. The last work on the program was Böellmann's "Variations Symphoniques," for 'cello and orchestra, op. 23. It would have been better had this work been played earlier in the afternoon, for not only is the composition worthy of an advantageous position, but M. Gérardy's musicianship was more apparent in this than in Haydn's Concerto. The theme on which the variations are built is a melody possessing great beauty and significance, and the variants are effective and interesting, and the solo part, while being brilliant and duly prominent, forms an integral portion of the design. M. Gérardy is to be warmly commended for introducing the work to English audiences at the Crystal Palace Saturday concert, on November 12, 1898, and for still retaining it in his repertory.—Standard, February 27, 1903.

M. Jean Gérardy, the 'cellist, is among the few solo instrumentalists whose exceptional ability as a very youthful executant has strengthened and developed with manhood. His playing no longer evokes curiosity but admiration. Having returned to England after recent successes obtained in Germany, M. Gérardy elected to make

his reappearance at an orchestral concert conducted by M. Ysaye yesterday afternoon.

In the brilliant Concerto in A minor of Dr. Saint-Saëns, the 'cellist manifested the neatness of technic combined with richness of tone requisite to give the fullest possible effect to the composition; while in the subsequent Concerto in D major of Haydn there was no lack of spirit or expression. Artistic feeling and conscientiousness marked the rendering of both pieces. Without effort, M. Ysaye, one of the best of modern conductors as well as of violinists, kept his hand no less under control in the accompaniments than in Saint-Saëns' "Jeunesse d'Hercule," which headed the program.—Daily Chronicle, February 27.

Though it is only too often that musical prodigies fail to fulfill their early promise, M. Jean Gérardy has proved himself to be an exception to the rule, and he showed at his concert at St. James' Hall yesterday afternoon that the immense furor which he created here a few years ago has not succeeded in turning him aside from the right path. His reading of Haydn's Concerto in D was truly masterly. It was characterized by a perfect freedom from exaggeration, by a beautiful delicacy of phrasing, and by a splendid dignity, which stamped him at once as an artist, and he thoroughly deserved the enthusiasm he aroused. His performances of Saint-Saëns' Concerto in A minor and Böellmann's "Variations Symphoniques" were no less admirable, and it is welcome news that we are likely to hear more of M. Gérardy. An excellent orchestra, under M. Ysaye, did full justice to the accompaniments, and Mme. Eleanor Cleaver was the vocalist of the concert.—The Globe, February 27.

After five years' absence M. Gérardy has returned a fully matured artist, with an assured position as one of the two or three foremost living 'cellists.—The Star, February 27.

M. Jean Gérardy was, not so long ago, a prodigy. Now he is a great artist. After five years he has returned with a tone which for volume and beauty has few, if any, rivals. He phrases like a true artist, and his technic is perfect. He played Saint-Saëns' Concerto in A minor ideally, with just the clear cut elegance it needs and splendid spirit. I have seldom heard a performance of a 'cello concerto in which I was so little conscious of the 'cello's limitations as a solo instrument. To this happy result the conducting of M. Ysaye contributed not a little. The phrasing of the orchestra, their lucidity and precision, were admirably in keeping with the character of Saint-Saëns' music.—The Star, February 28.

In the afternoon at the St. James' Hall a very large audience was present when M. Jean Gérardy made his reappearance in London after a somewhat protracted absence. It very frequently happens that the prodigy when arrived at manhood fails to sustain the reputation gained in earlier years. Such an imputation cannot be hurled at M. Gérardy, since his performance on the 'cello yesterday proved that he is an artist not only of ripe experience, but also of quite exceptional power. His tone is rich and full, while he is evidently gifted with a fine musical perception. In Saint-Saëns' Concerto in A minor and in Haydn's Concerto in D major he made a most admirable impression, overcoming all the difficulties of technic with the utmost facility and ease.—St. James' Gazette, February 27.

#### The Woodruff Method.

THE non-syllable method of vocal sight reading, as arranged and taught by Miss H. Estelle Woodruff, has evidently come to stay. About three years ago Miss Woodruff ventured before the public with this system, which is the result of her own study and experience. Notwithstanding the repeated assurances of many ancient teachers who had "taught syllables for thirty years" (they said), that such a method was "ideal but impossible," she pluckily persisted in advocating her idea, from pure love of the truth, at a sacrifice of time, money and thought. She has proved beyond a doubt that the method is not only possible, but simpler than any other. One prominent baritone said that he had been able to accept several fine engagements for singing at short notice which he would have been obliged to refuse before taking the course. It was a case of "triumph of mind over notes," and meant to him several hundreds of dollars. So that the method brings pecuniary as well as musical success.

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## NOVELIST AND MUSICIAN.

BY ERNEST NEWMAN.



HEN Tolstoi wrote that egregious tract, "The Kreutzer Sonata," he gave expression to the views of many a half-informed psychologist on the subject of the connection between music and sex. He was not very convincing; indeed, he traced much more accurately the influence of the feminine jersey upon love and marriage than the influence of music. But he was listened to because a great many worthy people feel dimly that the roots of music and of sex feeling are closely intertwined, if not, indeed, merely one. Tolstoi was somewhat unfortunate in his choice of musical examples, for "The Kreutzer Sonata" would hardly be looked upon by most musicians as the kind of work that would goad people to a life of crime. "Ought it to be played," says the Russian novelist in tones of horror, "in drawing rooms, in the midst of ladies in low necked dresses, or at concerts, where the piece is finished, applauded and then followed by another piece? Such works should only be played on certain important occasions, and in cases only where it is necessary that certain actions be provoked in correspondence with the music. But to provoke an energy which corresponds neither with the time nor the place, and which expends itself in nothing, cannot but have injurious effects." The hero of the work must indeed have been an extremely excitable young man, to have been so painfully disturbed by a piece of classical commonplace like "The Kreutzer Sonata"; and he must have been stirred to his very depths when, later in the evening, his wife and the violinist played together "a passionate piece by—I forgot what composer—a piece so passionate that it reached the point of pornography," which, with all due respect to the great Russian, is pure nonsense. Music as music can never positively suggest the pornographic; suggestion only comes in with words, as in the song, or with words combined with action, as in opera—say the garden scene in "Tristan." Play the whole of the love duet in "Tristan" to a man ignorant of the story, and keep from him all knowledge of the words and all sight of the action, and he would not detect in it one thousandth part of the sex suggestion that we are conscious of in the theatre. It is amazing that novelists should harp forever upon the supposed suggestiveness of music, when it is unspeakably feeble in this respect compared with either poetry, prose, or painting.

One easily sees, of course, the reason why the musician is so often made the victim of pretentious pseudo-psychological fiction. The author of "The Green Carnation" makes one of his characters remark how curious it is that while the sinner takes no interest at all in the doings of the saint, the saint is always very much interested in the doings of the sinner. For saint read the general unæsthetic public, and for sinner read the artist—especially the musician—and you have the key to the mystery. The artist looks down upon the common herd; but the common herd looks up to the artist with admiration for his talent and envy of his emancipated moral sense. What makes people read so greedily any revelation of artistic life—particularly if the revelation is at all scandalous—is at bottom the same feeling of half curiosity, half awe, that sends the average man loafing round the stage door at a pantomime. A musical novel that had not something spicy in it would be more or less a fraud; and to our novelists justice, they have rarely erred in this respect. Whether their fiction will stand any critical examination into its psychological veracity is another question.

Take George Moore, for example, whose "Evelyn Innes" and "Sister Teresa" were hailed as most fascinating contributions to the vexed problem of the connection between music, sex and religion. The subject of nuns and convents is one on which I must yield to Mr. Moore in knowledge,

but I appeal to anyone who knows anything of music to say whether Mr. Moore has thrown any new light either on it or its relation to sex. That Mr. Moore is extremely susceptible to music I have no doubt. There are some particularly beautiful passages in "Evelyn Innes" in which he describes the effect of music and singing. But these are purely literary efforts, the felicitous achievements in description of a man with a gift for analyzing his own sensations. Mr. Moore, one feels, could have described a sunset or a cab accident with equal veracity. What one cannot feel is that Mr. Moore has the really musical brain or temperament, or that he really has any insight into the psychology of the musician. Apart from mere descriptions of musical sensation, nothing that Mr. Moore says concerning music betrays any special knowledge of it. Just as he makes Owen Asher, in Paris, talk literary shop to Evelyn, stringing together a lot of platitudes about Balzac, so he makes Mr. Innes talk musical shop. "From the twelfth to the fifteenth century," he remarks to Owen Asher, "writers did not consider their music as moderns do. Now we watch the effect of a chord, a combination of notes heard at the same moment, the top note of which is the tune, but the older writers used their skill in divining musical phrases which could be followed simultaneously, each one going logically its own way, irrespective of some temporary clashing. They considered their music horizontally, as the parts went on; we consider it vertically, each chord producing its impression in turn. To them all the parts were of equal importance. Their music was a purely decorative interweaving of melodies. Now we have a tune with accompanying parts." Well, all this is one of the merest commonplaces of the text books. There has never yet been a student of counterpoint who has not been told, in precisely the same words, that we consider our music vertically, whereas the ancients considered theirs horizontally.

This would hold true, indeed, of a later date than the fifteenth century. But the guileless Asher is so struck by these platitudes that he turns round to Evelyn, awestruck, with the remark: "What a wonderful knowledge of music your father has, Miss Innes!" which makes one sorry for him. In "Sister Teresa," again, Evelyn "took a score by Brahms from the heap. 'In Handel there are beautiful proportions,' she said, 'it is beautiful, like eighteenth century architecture, but here I can discover neither proportion nor design.'" Evelyn's musical education must have been somewhat neglected, in spite of her advantages in possessing a father with a wonderful knowledge of music. Most people can see proportion and design in Brahms if they can see nothing else; some people can see nothing else. But Evelyn also remembered that César Franck's music affected her in much the same way.

Her father ought not to have allowed her to call him "César Franks." But perhaps he was too much occupied with the horizontal music of the twelfth century to notice little things like this.

"Shrugging her shoulders, she said: 'When I listen I always hear something beautiful, only I don't listen.'" This is much too cryptic for the average intelligence, like the epigram of M. Daveau in Mr. Moore's "Mildred Lawson," when he was asked if he liked classical music. "There is no music except classical music." Mr. Moore is not quite so bad as the lady novelist—I think it was Mrs. Alexander—who described her hero as leaning across the table and talking in a thorough bass; nor as the late Mr. Hamerton, who once spoke of the choristers chanting the Dead March in "Saul"; nor as George Augustus Sala, who said that he had looked through several biographical dictionaries and found there were about a dozen musicians named Kreutzer, but could not discover which of them had written the "Kreutzer Sonata." But he comes perilously near, at times, to creating the impression of the stumbling amateur in a field that is not his own.

This, however, is a minor grievance. The most serious flaw in the two books is that while Mr. Moore's one object is to show the intimate connection between music, sex and

religion, his work in this respect lacks all vraisemblance. For him, as for Evelyn, the sentiment seems to hold good that "the human animal finds in the opposite sex the greater part of his and her mental life"; and he fathers on Owen Asher the superficial theory that "the arts arose out of sex; that when man ceased to capture a woman he cut a reed and blew a tune to win her, and that it was not until he had won her that he began to take an interest in the tune for its own sake." This is absurd enough as a reading of life; but it is primitive as a piece of musical psychology. Supposing it were as true as it is really false, however, Mr. Moore's whole conception and portraiture of a musical character are altogether imperfect. For nowhere, from cover to cover of the two books, is it shown that the rise, progress, decline and fall of Evelyn's soul are in any way due to the fact of her being a musician. A genuine study of the musical temperament would leave no doubt as to the influence of music upon a given character's thoughts and life; he would be what he was because he was a musician, because, in the great crises of his life, his actions were consciously or unconsciously shaped by the fact that he looked at the world through the eyes of a musician. In "Consuelo," for example, even such a character as the Anzoleto of the first hundred pages is plainly a musical being before everything else; and when Porpora dissects him one feels that he is laying bare for us an eternal musical type. Cut the music out of a character like this, and the whole portrait would fall to pieces. But cut the music out of "Evelyn Innes" and "Sister Teresa," and the story would flow on almost unaffected, for the simple reason that everything that happens to Evelyn is quite independent of the fact that she is a musician. We feel indeed that her life might have been different had she not been an opera singer; but we also feel that her life might have taken precisely the same course had she adopted some profession quite apart from music, so long as it brought her into plentiful contact with men.

Looked at in this way, Mr. Moore's books are not studies of a musician at all. In "Consuelo," in Balzac's fine "Gambara," in Stanley Makower's "Mirror of Music," we see that the characters are what they are precisely because they are musical. One feels about Evelyn that she is what she is not because she is musical, but merely because she is sexual. There was no need to make her a musician; Mr. Moore's scheme would have worked equally well if he had made her a poetess or a painter, so long as he made her similarly sensual. It is sex that controls Evelyn's life, not music. She is simply an erotic woman with a perpetual tendency to incandescence. Allowing for the social distinctions, the descriptions of her sensations and adventures would hold equally true of the debauched dressmaker or the lascivious laundress. There is still room for a modern study of the musical temperament—the kind of thing Joseph Conrad would do if he were a musician. It must be written from the inside, not from the outside, by a man who really knows how an artist's life of thought and feeling and action is shaped for him by the musical constitution of his brain and nerves. Mr. Moore at any rate, to say nothing of the minor story tellers, gives us a picture falling far short of this; it bears the same relation to the real thing as the popular notion of stage life bears to the actuality. The one attempt at imaginative reconstruction is just as fantastic as the other.—From the Weekly Critical Review.

## Concert by Fannie Hirsch.

MISS FANNIE HIRSCH, a resident soprano, gave a successful concert at Mendelssohn Hall Tuesday night of last week. She was in good voice and sang songs by Liszt, Richard Strauss, MacDowell, Delibes and the Bach-Gounod "Ave Maria." Max Bendix, violinist; Giuseppe Randegger, pianist, and Max Lieblich, accompanist, assisted the singer, and all gave pleasure to a highly musical audience.

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## WORCESTER MUSIC NOTES.

WORCESTER, March 21, 1903.

**T**HE Music Festival board of management has completed its outline of evening concert programs for next fall, and announces that following the oratorio "Elijah" the opening night of the festival, "Franciscus," a dramatic oratorio by Edgar Tinell, will be sung the second evening, and the chorus will be heard in the closing concert in excerpts from the third act of Wagner's "Die Meistersinger." "Elijah" will present the chorus in a strictly religious work, and the giving of this oratorio will satisfy many people who have regretted the absence of oratorio in accepted form from recent festival programs. "Franciscus" will be an absolute novelty, having been rarely heard in America. It is wholly dramatic and largely secular, in contrast to the "Elijah" music.

The customary Wagner numbers for artists' night will be from "Die Meistersinger." Rehearsals are now held weekly for the coming festival and much is expected.

The Friday Morning Club had an interesting meeting March 2 in Dean Hall. The program consisted of a quartet for violin, viola, 'cello and piano by Gabriel Fauré. It was given admirably by Mrs. Winslow, violin; Mr. Heindl, viola; Mr. Alexander, 'cello, and Mrs. Brouel at the piano. Mr. Heindl and Mr. Alexander are members of the Boston Symphony Orchestra. Two groups of songs by Mrs. Basset and Miss Titus were included in this program.

The benefit concert for the Woman's Club House Corporation, the dedication of its two new grand pianos, was held in Tuckerman Hall the evening of February 19. Señor Alberto Villaseñor, pianist; Mrs. Tryphosa Bates Batcheller, soprano, and Hugh Codman, violinist, were the artists, assisted by Miss Carrie, pianist, and Miss Davis, accompanist, both of Boston.

Señor Villaseñor comes from Mexico and is a student at Harvard University. He is now on his way home to Mexico City for a year of rest. It was through the efforts of Primitivo Casares, who has often been entertained in Worcester by the Hon. Stephen Salisbury, that the Señor was induced to appear at this concert. Mrs. Batcheller is a former resident of Worcester, and has been most generous in assisting the Woman's Club upon several occasions. Both musically and financially this concert was a success.

William Howland, formerly of Worcester, the well known baritone, sang in the "Golden Legend" with the Evanston Musical Club March 2.

At a meeting of the Music Students' Club March 4 the members devoted themselves to the study of the life of Louis Spohr. W. A. Gray read a paper on "Spohr's Boyhood and Early Study." Several other members assisted at this meeting, and the club, though comparatively new, is making good progress. Mrs. Gordell, of Brooklyn, sang several selections in addition to those given by members of the club.

S. E. Buzzell, choirmaster of Central Church, will conduct a performance of Rossini's "Stabat Mater" at Clinton on the night of April 14. The Clinton Choral Union

will have the assistance of an orchestra of Boston Symphony men.

The second concert by the Kneisel Quartet will be given Tuesday evening, March 24, in Tuckerman Hall. The club will be assisted by Max Zech, viola, and S. Keller, 'cello.

Spohr's cantata, "The Christian's Prayer," was given Sunday evening, March 15, at the Old South Church.

Sir John Stainer's "The Crucifixion" is to be given Sunday evening, March 22, at the special musical service at Pilgrim Church. "The Crucifixion" is described as a "meditation on the sacred passion of the Holy Redeemer." The words of the work are selected and written by the Rev. Spanow-Simpson. They follow somewhat the lines of the first part of Gounod's "Redemption," except that there is no prologue.

Herbert Johnson's Quintet Club, of Boston, gave a concert at the Old South Church, Friday evening, March 20, before a very appreciative audience.

Mrs. Jeanette Murphy gave her unique entertainment of plantation folk lore and negro slave songs on Tuesday evening, March 17, at Tuckerman Hall. Members of the Woman's Club, under whose auspices this entertainment was given, created no end of merriment by acting as ushers, disguised as "Mammies."

## DANNREUTHER QUARTET CONCERT.

**T**HE third and last concert of the Dannreuther Quartet's seventeenth season took place on Tuesday evening, March 24, at Carnegie Chamber Music Hall.

By dint of serious purpose and conscientious study the Dannreuther organization has won rank with the best quartets in this country. It is in fact superior to some of them, in the actual realization of an ideal cherished by most players of chamber music, but actually accomplished by but few. In Mr. Dannreuther's scheme the "star" system has no place. Unity of idea and perfection of ensemble dominate the performance. Episodes for the separate instruments are never "solos," but always integral parts of the composition. An allegro is not done presto merely in order to show how rapid a spiccato may be acquired by four players, nor does a Dannreuther concert ever sound like a violin recital, assisted by the 'cello, viola, and another violin. Peculiar qualities are required to form, organize practice and develop a first class string quartet. In the Dannreuther organization there are combined four men who possess these qualities. And their nature? Sound musicianship, large experience, patience, industry, taste and technic. That is the basis of success and ensemble; and that is the basis on which the Dannreuther Quartet has builded for seventeen years. It has won a large and faithful clientele among the most cultured musical circles of this city.

At the closing concert, the "novelty" was a Quartet in C minor, by George Raehenecker, whose operas have had some vogue in Germany. The work is extremely well-scored, melodious, and effective. Particularly the slow movement stands forth because of its melodic conciseness and harmonic variety. The finale, too, is rich in ideas, and clever in workmanship. The four movements were played with sympathy and enthusiasm.

The "Theme and Variations" from Schubert's famous D minor Quartet, done with beautiful color and dynamics,

served as an artistic bridge between Raehenecker and Brahms. The latter's A major Piano Quartet, with the assistance of Howard Brockway, received an admirable performance, smooth, musicianly, and convincing. It was altogether the best performance of the evening, the honors being fairly and evenly divided between Mr. Brockway and the string players.

The audience plainly showed by its prolonged and insistent applause that the Dannreuther Quartet may look forward with confidence to the season of 1903-1904.

## COURT MUSICIAN TO BRYAN.

## A Bowman Pupil.

**J.** M. CHANCE, a professional pupil of E. M. Bowman, is the son of a musician and an artist who has made an impression in the West. He was born in Salem, Ill., and in youth was the playmate of William Jennings Bryan. In referring to his friendship for the Democratic leader Mr. Chance related an interesting incident in the boyhood of both men.

Here is Mr. Chance's own version:

"We were playing together one day when Bryan asked me: 'What are you going to be when you are a man?' and I replied 'A musician.' Bryan said, 'Well, I'm going to be President.'"

Mr. Chance did not forget these boyish predictions, and when Mr. Bryan was nominated the first time by the Democrats he received a telegram of congratulations from Chance signed, "Your Court Musician."

The friendship which begun in youth has continued to the present time, and the politics of Mr. Chance during at least two presidential campaigns may be readily guessed.

Mr. Chance received from Mr. Bowman a foundation in the principles of playing and teaching, which has enabled him to win success in his profession, and exercise healthful influence in his sphere of activity. For the eleven years subsequent to his study with Mr. Bowman he was in charge of the department of music in a high grade school for young ladies in Sedalia, Mo.; was director of the School of Music and Art in that city; was conductor of the Oratorio Society there and of the Men's Choral Club (sixty voices), and organist and music director in the Cumberland Presbyterian Church. In 1896 he resigned his various positions in Sedalia to accept an engagement as organist and music director in the Second Presbyterian Church, Scranton, Pa., where the music committee were content to wait six months for him to complete his engagements in the Western city. Mr. Chance fills one of the most lucrative church positions in Pennsylvania. He has a solo quartet and chorus under his direction, an excellent organ and small but quite efficient orchestra. A man of sterling integrity and Christian character, as well as a musician and leader of excellent attainments, he is lastingly popular in his church and among his patrons. He has occupied his present position seven years, and is also a successful teacher of the piano and organ, as well as of theory.

He still comes to New York for suggestions from his former master, and takes time for the study necessary to keep him abreast of the times.

## Burmeister's Farewell Concert.

**M**R. AND MRS. RICHARD BURMEISTER have issued invitations for a musicale at the Hotel Savoy, Tuesday evening, April 7, which is to be Mr. Burmeister's farewell appearance before sailing for Germany.

A portrait of Mr. Burmeister is to be on view at a reception to be given by Mrs. John W. Burgess, 323 West Fifty-seventh street, Thursday afternoon, April 2.

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## CARNEGIE ORCHESTRAL CONCERT.

WEDNESDAY evening, at Carnegie Hall, there was given an orchestral concert with the following program:

Tone poem, Macbeth.....L. A. von Gaertner  
(Conducted by the composer.)  
Songs for contralto (new)—  
An den Schlaf.....L. A. von Gaertner  
(Without orchestral accompaniment.)  
Orpheus With His Lute.....L. A. von Gaertner  
(Violin obligato and piano.)  
Nur wer die Sehnsucht kennt.....L. A. von Gaertner  
(Violin obligato and piano.)  
Symphonic Fantasia, Gods of Greece.....L. A. von Gaertner  
(New, first time.)

Piano Concerto, E flat.....Liszt  
Symphony Pathétique.....Tchaikowsky  
Rudolph Bullerjahn conducted the new fantasia, the Tchaikowsky Symphony, and the accompaniment to the Liszt Concerto. Arthur Hochman was the pianist, and Miss Ada Crossley sang the songs for contralto.

The "Macbeth" tone poem was produced here this winter by Wetzler, and it is not necessary to add anything to the very favorable criticism published at the time in THE MUSICAL COURIER. Von Gaertner's skillful and energetic leading of his own work brought out once more its salient points—thematic brevity and tasteful orchestration—adequately exposed at the original performance under Wetzler's conscientious baton. Again the number was received with every mark of popular approval.

If in his "Macbeth" the Philadelphia composer has not forgotten certain methods laid down and exemplified by Liszt, in "Gods of Greece," von Gaertner discards his earlier model and breaks a lance with the vital men of the hour. The score of the symphonic fantasia does not deliberately invite comparisons with Richard Strauss, but they are nevertheless inevitable. And these comparisons by no means reflect discredit on the younger man. Von Gaertner has undoubtedly studied the Strauss scores. Indeed they are a part of the education of every modern orchestral composer. But there is apparent in the von Gaertner work a degree of self reliance which implies a certain style formed independent of Richard Strauss or of anybody else. The comparisons aforementioned do not consist of similarities. We are to discuss the different methods by which these two composers arrive at symphonic results.

And before this differentiation is attempted let us regard in abbreviated form the groundwork of Von Gaertner's program, as officially set forth by himself.

Love comes to earth as the offspring of a god and a mortal. The belligerent "Zeitgeist," angry at Love's peaceful nature, first blinds, then banishes her to poverty and suffering. The gods decree that on the death of the "Zeitgeist" Love shall be restored to sight and happiness. In the meantime they send her a bodyguard, Peace, Hope and Charity. Mars aids the "Zeitgeist" by instructing a bodyguard consisting of Gloom, Pallor, Fear and Strife, to interfere with the fulfillment of the gods' decree. However, the "Zeitgeist" himself comes under the spell of Love and surrenders his life of his own free will. Restored to sight, Love establishes Concord, Peace and Contentment. Through her, too, the "Zeitgeist" regains his life and is enabled to live with Love forever. Even Mars is touched and joins in the general hymn of praise.

This is a scheme more poetical than philosophical, and therein von Gaertner at once tacitly disclaims all intention of following in Richard Strauss' footsteps. There are in the work two main motives—Love and War—and six subsidiary themes, all original and all characteristic.

The musical story is told almost literally, and herein, too, the composer breaks away from the all powerful Strauss tradition. There is no attempt to regard the material objectively, no striving to create a musical "problem." Von Gaertner is distinctively a subjective writer; a man whose fantasy far outstrips his mathematics. However, it should not be assumed that he entirely disregards academical rule and leaves his themes undeveloped and his periods fragmentary. On the contrary, von Gaertner presents his thematic material in ever varying rhythms, keys and colors, and tells his tale not only with completeness but also with elaboration. This fullness is the best proof of a well stocked musical mind—and a learned mind, as testified to by a prodigious fugue with an overwhelming climax.

The orchestration overlooks nothing that is modern. It is at all times fluent and interesting and often exceedingly clever. Von Gaertner colors and combines with tact and taste. In his harmonization he is bold and resourceful. His climaxes have power and sweep, and best of all, there is in his music nothing banal and nothing reminiscent.

The contralto songs, too, reveal the composer as a master of the smaller forms. "An den Schlaf" has atmosphere and an exquisite accompaniment. "Orpheus" is simple in melodic conception but rich in harmonic embellishment. "Nur wer die Sehnsucht kennt" is perhaps the best of the three songs. Its violin obligato is used to sustain and heighten the dramatic climax begun almost in the very first measure. The text has been well understood and the setting conceived with nice perception. No better exponent for these songs could have been wished for than Miss Ada Crossley. She sang with warmth and she sang with finish. The sombre spirit of the "Sehnsucht" song fitted Miss Crossley's rich middle voice exactly. She is a singer and a musician—a combination as rare as it is satisfying.

Arthur Hochman, who played the Liszt E flat Concerto, has escaped from the classroom three or four years too soon. His performance was almost an affront to a cultured New York audience. He deliberately changed the text of the concerto, omitted basses, simplified passage work, and distorted tempi and phrasings. Why play a work that is too difficult for him? He was in no way equal to its demands. His strength did not suffice to lend the work any weight or even dignity, and his technique, notably in octaves and cadenzas, was lamentably lacking. His tone is thin and pinched. His musicianship was, to say the least, rather questionable, especially as exemplified in a commonplace composition of his own played as an encore after applause more polite than warm. This boy should confine himself to Mendelssohn's G minor Concerto or Beethoven's in C major. He is not ripe for such a task as he attempted on Wednesday evening. He has talent, and it should be carefully fostered by a competent teacher.

Bullerjahn led his Tchaikowsky without a score, and consequently could devote his entire attention to handling his orchestra and producing with it every detail, every shade of expression, and every dynamic nuance that is called for in the familiar "Pathetic Symphony." Bullerjahn is from Russia, where he has frequently led Tchaikowsky's works in such fashion as to call forth the enthusiastic commendation of that master himself. On one occasion, after Bullerjahn's performance of this very symphony, in Moscow, Tchaikowsky jumped on the stage after the concert and publicly embraced the leader.

That was the real Tchaikowsky last Wednesday evening, in all the barbaric splendor of his brilliant orchestration, and in all the glow and fire of his Cossack temperament and unbridled imagination. There were no Madison avenue amendments in Bullerjahn's reading, and there

were no Willow Grove distortions of rhythms, tempi and phrasing. This man from Moscow felt every measure of the music with his whole heart and soul and mind, and he gave everything that he felt. His men were with him because they realized the compelling force of a dominant and dominating personality. Not since Paur left New York have we heard such Tchaikowsky conducting as Bullerjahn's. He is plainly the man of the hour here, and he is the man to save the orchestral situation in New York. The Philharmonic Orchestra would do well to heed the sign.

After each movement of the symphony Bullerjahn was tendered an ovation. It could be called nothing else. And it was deserved. His accompaniment to the Liszt Concerto, too, was a marvel of discretion, accuracy and understanding. New York should not lose Rudolph Bullerjahn. His like it would be difficult to duplicate.

Among the boxholders were Wm. C. Whitney, J. P. Morgan, Mrs. W. P. Douglass, Mrs. C. K. Wright, J. Montgomery Sears, Spencer Trask, J. H. Davis, Duke of Newcastle, Mr. and Mrs. C. I. Hudson, Mr. and Mrs. O. Wissner, Mr. and Mrs. Francis H. Leggett, Mrs. Samuel Untermeyer, Mrs. Fred Pearson, Mrs. de Gerstorff, Mrs. J. Seavor Webb, Mrs. J. Seligman, Mrs. Henry Siegel, Prince del Drago, Joseph Pulitzer, Mrs. E. K. Lister and Mr. and Mrs. E. J. Zimmerman.

The management of this concert was in the hands of E. H. Colell, who has been for many years identified with successful musical affairs in New York and Brooklyn.

### Mr. Russell's Voice Lectures.

AN interesting series of lectures on "Singing and Voice Culture" is in progress in Carnegie Hall, Louis Arthur Russell, the well known vocal teacher, being the lecturer. Two of the series have already been delivered in Mr. Russell's studio suite before representative audiences of students and professionals, the third lecture being announced for Friday evening next.

Mr. Russell's subjects are:

1. Some of the facts regarding the New School of Voice Culture, with side notes on several traditional fancies in voice methods and suggestions looking toward remedying the present scarcity of good singers.
2. The American Singer vs. the English Language. A plain talk on the use of Language in Speech and Song.
3. The Singer and the Public. A glance at the mission of song and the sociological status of the singer, with some comments on critical opinions upon musical matters.

The lecturer's examples of what he termed "normal conditions" in singing proved to his listeners the correctness of the doctrine of ease in singing. In the process of work advised by this teacher all effort is out of sight, within the torso; the neck, the throat, the mouth to the lips are as free as in colloquial speech; there is no strain, no interference; the tone is colored, the words are enunciated and articulated, correct placement is assured by the simplest possible means; the one great essential being a correct bodily poise, inducing correct reflex tension, the same as in speech, from the simplest conversational tone to the plane of emotional expression, however intense.

Mr. Russell will continue these talks to singers and will answer all questions after the lecture, this latter feature being an interesting part of the evening's instruction into which a number of prominent teachers and public singers enter with seeming great earnestness.

### Von Klenner Lenten Musicale.

MME. EVANS VON KLENNER will give her Lenten pupils' musicale Friday afternoon, April 3, at her residence studio, 230 West Fifty-second street.



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### MRS. GEORGE N. HARTMANN'S SONG RECITAL.

MRS. HARTMANN gave a song recital in the East Room of the Waldorf-Astoria Hotel Thursday afternoon last, singing these songs:

Meine Liebe ist grün.....Brahms  
Liebestreu.....Brahms  
Ich sah als Knabe.....Brahms  
Elsa's Traum.....Wagner  
The Wind Went Wooing the Rose.....Gaynor  
In My Garden.....Gaynor  
Because She Kissed It.....Gaynor  
A Descant (A Spring Song).....Gilchrist  
Mrs. Hartmann.

Duet, Still wie die Nacht.....Goethe  
Mrs. Hartmann and Mr. Drennen.

The lady has a beautiful voice, full of nuance and refinement of expression, and to this is coupled a particularly ingratiating presence. Given the experience which comes only from routine, and she will command highest place among our singers.

Baritone Drennen's voice is powerful, but lacking in the essential quality of sympathy. Mr. Riesberg played the accompaniments.

The patronesses were Mrs. John Winthrop Almy, Mrs. W. Allen Bartlett, Mrs. Samuel Corner Beckwith, Mrs. Charles C. Cowen, Mrs. Charles H. Davis, Mrs. Leon Dargin, Mrs. George De Forrest, Mrs. Morton Evan Evans, Mrs. George H. Eddy, Mrs. Warren Higley, Mrs. Samuel Hassell, Mrs. Charles Harrison, Mrs. Henry C. Jackson, Miss Leary, Mrs. Frank L. Moore, Mrs. Donald McLean, Mrs. James Henry Parker, Mrs. Charles H. Post, Mrs. John Darricott Reynolds, Mrs. Edward Sturgis, Mrs. Theodore Sutro, Miss Josephine Walton.

### Dr. Lawson on Singing.

DR. FRANKLIN LAWSON, the tenor and teacher, has pronounced views on how to sing, views which are the result of his personal experience and conviction, the outcome of the deep thought of an intellectual man and singer—a rare combination. Said he:

Singing depends principally upon three things: First, absolute concentration of sound memory upon the pitch; second, perfect control of the muscles regulating the breath capacity and pressure; third, the mental and physical sensations while focusing and emitting the tones. Any voice can be developed along these lines, the success of the singer depending largely upon individual quality of voice, temperament and ability to grasp and apply the acquirements just mentioned. Great responsibility rests with teachers. If they are unqualified to correct faults and put the pupil upon the right track they not only waste his money, but also valuable time. Persons with faulty voices (perhaps throaty, nasal or pinched) are not good teachers of voice placement. If they are unable to overcome these defects in their own voices how can they correct them in others? One who is simply an instrumentalist, no matter how fine an artist, cannot properly teach voice placement, for unless able to produce well placed tones themselves they can neither demonstrate by example nor describe by their own sensations, for who can teach a child to read who cannot himself read, or who can describe the sensations of swimming who has not been a swimmer?

### Institute of Applied Music.

A DELIGHTFUL recital was given Saturday evening at the American Institute of Applied Music by the pupils of Albert Ross Parsons. Invitations were widely accepted and the studios of Miss Kate Chittenden, dean of the faculty, were filled to overflowing. Besides many musicians the audience included persons prominent in the social world. The evening's entertainment devolved upon four young ladies, and the fact that the performers held the attention of the company from beginning to the end was highly creditable to Mr. Parsons and the institute. The program would be set down as modern. There was one Schubert, but there were two numbers by American composers, and three of the foreign composers are still

living. Mr. Parsons and the young ladies were congratulated upon the success of the recital.

The numbers played were:

Thème Original et Variations, op. 19, No. 6.....Tchaikowsky  
Valse, A la bien Aimée.....Schütt  
Miss Louise Russell Bybee.  
Thème Varié, op. 61.....Schütt  
Valse Coquette, op. 53.....Moszkowski  
Miss Mina Sophy Assman.  
Second Suite, op. 30.....Arthur Foote (Boston)  
Shakespeare's Serenade.....Schubert-Liszt  
Miss Georgie van Brunt.  
Prelude and Fugue in F minor.....S. P. Warren (New York)  
Thème Varié, op. 16, No. 3.....Paderewski  
Miss Nelly Louise Porter.

### Miss Adele Lewing.

MME. ADELE LEWING writes us in reference to Mr. Floersheim's article about the wonder child, Pietro Aeriola: "I also had the privilege of personally getting acquainted with little Pietro Aeriola and his amiable mother. One hardly can imagine that this wild little fellow, so full of fun and life, when seated at the piano changes to a serious musician. His genius is remarkably astonishing. He played to me among Beethoven and Schumann some of his own compositions. He had just come

renewed friendship and hospitality of that wonderful unique artist, Ferruccio Busoni. His artistic home is quite an ideal centre, and it is almost as great a delight to hear him talk as to hear him play. I also had the pleasure of hearing again, in Hanover, Conrad Ansoorge, a former fellow student of mine in Leipzig. He now has broadened into a noble, full fledged musician.

"Felix Weingaertner, whom I accidentally met again in that interesting mediaeval little town of Hildesheim, gave the following day a concert with the München Keim Orchestra in Hanover with tremendous success. I remembered when studying at the same time Weingaertner at the Leipzig Conservatory how he then astonished the old masters by his bold individual way, insisting on directing a symphony by heart in one of the public examination concerts. He had to undergo quite a hard fight, but the daring youth came out of it victoriously. He has developed into one of the finest and grandest musicians they have now in Germany."

### From the D. A. R. to Signor Carpi.

AS a token of appreciation of his singing at the reception which the Daughters of the American Revolution gave at Sherry's in celebration of the anniversary of George Washington's wedding, Signor Vittorio Carpi

New York City Chapter  
Daughters of the American Revolution  
Hereby records its high appreciation  
of the masterly renditions of  
Signor Carpi  
on January sixth 1903, upon the occasion of the  
Celebration of General Washington's Wedding Day,  
And the Chapter begs Signor Carpi to accept  
this official expression of gratitude.

Mary E. Springer, Secretary  
Mr. Donald McLean, Regent  
Mrs. R. Ogden Doremus, Ex-President New York City Chapter  
Honorary Vice President National Society D.A.R.

from the Imperial Castle, where he had won the Kaiser's special favor, also requesting him and his mother to come every month from Leipzig to Berlin and remain as court guests. As His Majesty was especially impressed with a march composed by little Pietro and his mother, not quite mastering the German language, begged me to write the dedication of it to the German Emperor. His genius is certainly in best hands under so great a man as Arthur Nikisch in Leipzig.

"During my few days' stay in Berlin I also enjoyed the

was presented with a handsome illuminated souvenir. The presentation was made at a later reception given at the home of Mrs. R. Ogden Doremus, 80 Madison avenue. A picture of the gift is herewith reproduced.

### Frederick Boscovitz Dead.

FREDERICK BOSCOVITZ, a well known pianist, who had been in the West several years on account of ill health, died in Denver last week, aged sixty-seven years.

Miss  
Winifred

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# THE MUSICAL COURIER

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YESTERDAY, March 31, was the one hundred and sixty-first anniversary of the birth of Franz Joseph Haydn. The composer died in Vienna, May 31, 1809, aged seventy-seven years. Rohrau, Austria, was his birthplace.

M ERNEST LEGOUVE, who has just celebrated in Paris his ninety-seventh birthday, was one of the witnesses of Berlioz's marriage with Henriette Smithson, the Shakespearean actress who inspired the "Symphonie Fantastique."

AS a traveling prima donna conductor Richard Strauss met with sensational success at recent concerts in Leipsic, Dresden, Prague and Vienna. In the Austrian capital he was recalled fifteen times. This news will heighten the expectation with which Richard Strauss' 1904 visit to America is being awaited.

A PROPOS, why did the music reporter of the New York Sun write so disparagingly about the Philadelphia Beethoven Cycle? Is it because the Sun man was not engaged as annotator for the Philadelphia Orchestra's New York concert, or because he was not engaged to deliver the lecture on "Beethoven" in Philadelphia? We do not know; we are merely asking a question.

ON Friday evening William C. Carl will give his one hundredth free organ recital at the Old First Presbyterian Church, Twelfth street and Fifth avenue, New York. Mr. Carl's recitals draw immense audiences to the church, and do an incalculable amount of real good. This centenary should be writ large in the musical history of the metropolis.

THE production last Thursday evening at Carnegie Hall, New York, of Elgar's oratorio "The Dream of Gerontius" was not, as the devoted daily newspaper reporters told their fellow citizens, "the first performance in America of Elgar's great work."

THE CITY BY THE LAKE. In our Chicago letter it will be seen that "The Dream of Gerontius" was given in Chicago on Monday, March 23, by the Apollo Club and the Thomas Orchestra. The New York production was dated March 26—three days after the Chicago performance.

Our musical cousins over by Lake Michigan stole a march on New York, and stole it well. Competent listeners at the Chicago debut say the Apollo Club made "The Dream of Gerontius" the finest choral performance that has ever been given in America. That bears out what THE MUSICAL COURIER has always said of Chicago. In some respects it is our real musical centre, for there problems are grasped with quick intelligence, reforms are no sooner conceived than executed, and whatever is done in music is not alone done well, but is done about as well as it possibly could be done.

The citizens of Chicago are just now again giving substantial proof of their public spiritedness and of their ideal devotion to the cause of good music. It is known that some weeks ago the great Chicago Orchestra appealed for a fund of \$750,000 wherewith to insure its permanence. Liberal guarantors had for eleven years paid more than \$300,000 in order to meet the deficits of the Chicago Orchestra concerts. These men felt that the general public should in some way more than by mere patronage at the box office assist a scheme that was designed disinterestedly and for the general good. A call for the required "perpetuity" fund was made to the citizens of Chicago. Several at once subscribed \$10,000 each, and so liberal was the contribution of smaller amounts that already over half of the necessary \$750,000 is pledged.

That is the sort of energy which must and does put New York to the blush! Even sleepy old Philadelphia roused itself into founding a Permanent Orchestra that makes musical history in America by touring successfully in its second season and by giving a series of monumental Beethoven concerts which attracted to Philadelphia music lovers from all over the country. Chicago may have a rather noisy sense of its own importance, but our only wonder is that it does not cry out its superiority yet more loudly. Imagine New York with a Permanent Orchestra! We would bend our backs double with pride. We would rend the heavens with our boasts. And yet there are in this city not a dozen wealthy men and women willing with their overflowing purses to do the grand scheme reverence!

All hail to the citizens of Chicago! Their orchestra is their own no longer. It has become a national institution. With pride we point to Theodore Thomas and his glorious organization. Long may they work and flourish together!

THE late George Gemünder, eminent as a violin creator and imitator of the Cremonese art, is at present discussed again in papers and magazines. This genius had a pedigree as follows:

Stradivarius,  
Lupot,  
Viillaume,  
Gemünder,

and his instruments of the violin family represented the traditions of the classical school to such a degree that he was frequently accused of having appropriated the original master works, by merely inserting his own label

as proof of originality. His predecessor and teacher, Viillaume, of Paris, was similarly accused, and thereupon relinquished the art of imitation, making his violins and violas and 'cellos without the old Italian exterior appearance, in order that the calumny might abate; but the result was that his new looking instruments could not be disposed of. The same fate befell George Gemünder père, who was also compelled to follow the imitative tendency in order to sell his fiddles so as to give him a livelihood.

There was but one great Gemünder, and he never could descend into the commercial arena, a disposition that prevented him from making financial progress. The imitated Stradivari, Guarneri and Maggini and Amati and other instruments made by him were all his own conceptions, even to the varnish secret, and it was never likely that he had sufficient funds to purchase the valuable old violins in order to use them illegitimately. And furthermore it would have been stupid to pay heavily for them, for their prices were always higher than the sums he could get for his own masterpieces. He would have lost large sums of money with such a process, and he had no large sums to lose.

George Gemünder, of Astoria, was the last of the line of immortal violin builders, and the product of his studio is carefully cherished today wherever a genuine George Gemünder violin, viola or 'cello is owned, and the finer specimens are rare, few of them being put before the public. His conception of violin making was on a large scale; he had an eye for color and outline, a quick and keen hand for modeling and an artist's grasp of form. In addition he was accomplished in his technic, and his repairs of fine instruments were so deftly done that experts had difficulty to detect them, and this very acuteness and legerdemain, as it was called, led to his discredit, for the average violin owner could not believe his own eyes when seeking for the secret of Gemünder's astonishing technical agility. It was genius—that's all—violin genius.



AS the season spins to a close and the annual work of the recital pianist is almost done, the observant student of musical psychology might profitably busy himself with various apt and interesting reflections. Some students have spent much time in calculating

**DO THEY LISTEN?** the exact degree of force exerted in a piano recital by Paderewski. A statistician proved that if this force might be accumulated at one instant into the tip of Paderewski's forefinger he could with its pressure break a piece of plate glass some amazingly number of inches thick. This news threw the musical community into the proper state of awe.

Not to be outdone, some professors at Columbia College kidnapped Rosenthal, and with an ingenious system of wires and "scopes" and "ometers" accurately measured the infinitesimal space of time occupied by the prodigious pianist in transmitting thought waves from his brain centres to the flexor muscles that move his fingers. It was found, and published to a wondering world, that Rosenthal may, when he wishes to, play faster than any other pianist in the world, because his muscles respond with abnormal quickness to the commands of his brain.

These are doubtless valuable demonstrations and will take high rank in the book of scientific discovery. But there is a question much more simple, indeed almost elementary, which suggests itself as a result of the foregoing researches.

We know that nearly every pianist practices many hours each day on his instrument, and repeats many thousands of times each piece in his repertory, and each passage in each of these pieces. Now, our question is this: Does such a pianist when thus occupied listen to his own playing? We will admit that the question is easier to ask than to answer.

Granted that a concert player usually selects for practice a piece that he likes, does there not come in his period of mechanical repetition a time when the sense of melodic, rhythmic and technical novelty wears off, and when further practice means merely the endless grinding out of one and the same meaningless exercise in order to strengthen the muscles and the mind, and to impart a certain series of motions to the fingers or the wrist? Does the brain labor as long as the fingers? Do the ear and the mind listen to every repetition? Does the player hear his own practicing?

Science teaches us that there is such a thing as reflex action of the muscles—that is, action not inevitably stimulated by the brain. A learned French psychologist gives some striking musical examples of this law. He tells of a drummer in the Franco-Prussian war who was exhausted by many days of forced marching. There was no stopping for the poor wretch, and he marched on and drummed until he fell asleep. But even then he neither stopped marching nor drumming. It was not until ten minutes after that he stumbled over some obstruction in the road, fell headlong and awoke.

The second example is of a piano player who accompanied chansonettes in a Parisian café chantant. He, too, fell asleep one night while he was playing the accompaniment to a song which one of the performers had sung every afternoon and evening for nearly a year. The man slept soundly, but to the amazement of the spectators his fingers wandered correctly over the keys and ended the piece in time and in tune.

You can try for yourself the experiment of memorizing a short passage, then playing it perfectly while you think, or even speak of something else. That is a good test for the power of your brain. If it has but poor control over your muscles, you will find that if you were to continue for a time your simultaneous talking and playing your music would display a tendency to follow the rhythm of your words, or vice versa.

It can be assumed, then, that some pianists have not the brain power to listen to their own playing for indefinite periods of time. They must not then expect their audiences to display any more patience. The manner of practicing undoubtedly shows in the performance. That is why pianists of unusual mental equipment have such a distinct advantage over their less dowered rivals. They can concentrate on one thing, and concentration is the first essential quality of genius.

The player that listens is like the athlete of whom Sandow tells us. If he performs his exercises with distaste his muscles will not thrive. The man who gets the most direct and lasting benefit from his dumbbells is the man that stands before the looking glass and follows intelligently with his mind and his eye the slightest visible play of each exercised muscle.

Rosenthal is such a man. He does nothing mechanically; with him hardly a motion is wasted. Even when he is away from the piano his mind is practicing. This habit shows in his tone and in his technic. He is essentially a cerebral pianist. Paderewski and D'Albert are men who think more of their compositions than of their piano performances. And there is hardly a competent critic of piano playing that can deny the recent pianistic retrogression of Paderewski and D'Albert.

Another cerebral player of the first rank is Harold Bauer. Men who exert brain power in certain directions are Godowsky, Pachmann, Siloti, Gabrilowitsch, Hofmann and Friedheim. These are some of the players who have listened to their practicing, who always hear music rather than merely tones, and who have not lost real sentiment before they could find great technic.

Now, who are the players on the piano and on the violin that do not listen to their own playing, that always perform notes but never music? This article has suggested a certain line of inquiry. Follow it out for your own benefit and for ours.

**A CRITIC.** THE New York Churchman of March 21 publishes a little editorial notice which is a great one in quality, taken from the Spectator of London, and commented upon as will be seen. It reads as follows:

A good deal of American musical criticism, according to the Spectator, is worthless, but American musical critics "when they are above suspicion, have a freshness and pungency of style that render their work extremely incisive and engaging." H. T. Finck is quoted as an instance. "His enthusiasm and sincerity invariably command respect, even when they do not carry conviction. Above all, he always gives the impression of writing, not for the sake of writing but because he has something to say."

What more need be said regarding Mr. Finck except that he is generally known in this city and country, that he is not only a sincere and enthusiastic critic, but a man who is making a careful study of the musical question continually and who, while not free from prejudices (and who is there today who is free from prejudice?), he is yet desirous of doing justice. There is one point which should be particularly emphasized regarding Mr. Finck, and that is that he is free from all associations and connections with the musical elements of this town. He is one of the few independent critics. He can speak as he feels; he can write as he thinks. There is no necessity for him to modify any opinion in his expression because of any arrangements existing between him and musical conductors or associations or organizations or managers, for he is not employed by these people to do any of their special work which, as a matter of course, is looked upon as just so much sop for the critic to influence his judgment, and which must necessarily influence all judgment so long as human beings are as they are. The Tribune annotator, the Sun lecturer, the Staats Zeitung programmatical writer and the other music critics of this city, who accept jobs and

commissions of various kinds from managers, conductors and associations and organizations, cannot be looked upon as free and independent music critics. Even if they so desired the world at large could not accept their word for it, from the fact that their very acts would not conform with their assertions or claims.

The daily papers who employ such critics lose strength and character in the musical world, because the musical world knows of these relations existing between the critics of the daily papers and the musical institutions that engage them. Therefore, it is not the music critic who suffers—it is music criticism and the daily paper. That corporation which invests its money for the purpose of giving the public independent criticism cannot receive from the public the acknowledgment which it should receive if it employs a writer who is not independent, from the fact that he accepts services from the very institutions he is expected to criticize independently and neutrally. That is the canker, the disease in music criticism in the city of New York today. Papers must abandon this. They must dismiss these men if they want the respect of the musical community, or else they must suffer as they do as a consequence of having employed them.

Mr. Finck gives to the Evening Post that power which his independence and character lend through the fact that he refuses to be anything else than a critic of music for the Evening Post. His independence is like that of THE MUSICAL COURIER, which has no business relations whatever with these local elements that attempt to control the question of musical development in New York city, and that have been actually responsible for the retrogression that has been going on here.

HEINRICH CONRIED'S efforts to produce "Parsifal" completely here in the United States as it is given at Bayreuth exclusively is not the first attempt, for a number of enterprising citizens of Cincinnati made the effort two years ago and received no encouragement from Cosima Wagner, who flatly refused to permit the production, and as these gentlemen did not feel disposed to give the work without permission from the Bayreuth authorities, the project, which was based upon a very liberal dispensation, fell through. The parties were not managers, but wealthy people of musical inclination, and the correspondence passed through this office for the purpose of submitting its character and to illustrate the theories upon which Bayreuth was holding on to "Parsifal." All the letters were most courteous and dignified, and yet the refusal was peremptory and final, for Mme. Cosima Wagner maintained from the beginning her inviolate right over "Parsifal" and would consider no argument.

Mr. Conried may decide to take advantage of conditions outside of the control of Bayreuth to present "Parsifal" for Art's sake, and that would be his affair. It is very doubtful if Mme. Wagner would, for a moment, change her decision. Once she renounces the principle, "Parsifal" can be given in many places in a mutilated form, which would be much worse than if never heard at all. Mr. Conried, if he gives the "Parsifal" drama, will produce it with all due regard for its artistic structure, and that is one of the reasons why he should be permitted to produce it.

THE receipts at the Chevillard concerts, Paris, from the New Year up to February 15 were 54,978 francs. At the Colonne concerts the sum amounted to 51,860 francs. In American money the total of the foregoing figures is over \$20,000. Now we await with some curiosity the annual New York Philharmonic Orchestra statistics.

# The Critic's Opportunity.

"The Pernicious Fashionable Circle."

TWENTY-SECOND PAPER.



THE final fling of the critics at the management of the Metropolitan Opera House, which appeared in the various newspapers on March 22, was not only eminently characteristic of the methods of certain of those critics, but it served to illuminate and verify an old Scotch proverb which is to the effect that the "wise learn from those who are themselves without wisdom."

Barring individual vagaries of diction, the contributions to

the Sun, Times, Tribune and World on the season just closed were the same, except that in the matter of unmixed, sublimated audacity the critic of the World towers above his fellows to a degree that might be instructive if it were not stupefying. The critic of the Sun is already beginning to trim his sails with reference to the new régime. Now that Mr. Grau is no longer at the helm, he takes the liberty of condemning, severally and in the mass, all those "errors of judgment" which have interfered with opera at the Metropolitan from the standpoint of art; improves the opportunity to deplore precisely those features for which he and his fellow critics are largely responsible; to cast reflections upon the "star system," which they, not Mr. Grau, nor the public, have labored so strenuously to promote; which never could have obtained its present hold upon New York without their aid, no matter how much Mr. Grau himself or the stockholders of the company might have desired it.

As to Mr. Grau, he was conducting a business enterprise and was being paid to conduct it in the interest of certain persons who, since they assumed in large part the risks of the venture, had a right to demand that it be conducted in accordance with their views. The critic of the Sun alleges that they are a "pernicious fashionable circle" and that they have no musical taste; that they do not want new operas, and that they prefer stars to excellence of ensemble. Few, perhaps, are prepared to deny that the evidence is in favor of the position taken by the critic; but this, at least, may be said in extenuation of the "fashionable circle"—that they have never made any pretensions to the worship of art; have never posed as critics, in the general acceptance of that term; that they have been frankly Philistine from the beginning. They were not the guardians of taste, but of their private bank accounts; they were not employed in a public trust—that of leading the public; and they are not, therefore, to be held responsible for misleading it. They offered their wares precisely as a caterer offers a bill of fare in a restaurant. The public might take it or leave it. Since the opera was a business enterprise, it is only fair to presume that if it had not paid, in the form in which they chose to present it, they would have altered their tactics very speedily. Since, according to the critic, they did not care for the music, the works of one composer would have had no value for them above those of another, and they would have wanted the singers who drew the largest audiences. They presented their bill of fare and it was not only ac-

cepted but was paid for at a figure that would seem, in any other country, a fabulous price. Where are the auctioneers who have been for the last five years most busily engaged in crying up and disposing of these wares? Where, indeed, but in the offices of the daily newspapers.

## The Star System.

The critic of the Sun says:

The fundamental weakness of Mr. Grau's seasons has been the lack of novelties, but that is a defect of the system, not of the management. When a company is organized on the star system its members cannot be ordered to study certain parts. In fact they cannot be ordered to do anything. The manager has to crawl around on his hands and knees before the inflated little creatures whom he pays and beg them to do the things for which he pays them.

And what were the critics doing while the manager was "crawling round on his hands and knees before the inflated little creatures"? To press the metaphor, who has furnished the gas which inflated them? Have not the critics supported these inflated creatures in their absurd demands, both directly and indirectly? And have they not by their absurd attitude toward certain of these singers and their injustice toward all rivals who presented themselves made it impossible for the most resolute manager to discipline the stars to a degree that would give assurance of an acceptable performance? Have not the critics lauded these stars and their work to the skies, though well aware that it was the indolence or the indifference of these stars in refusing to rehearse that was largely responsible for the slovenly performances so proudly referred to as the "New York Ideals of Dramatic Singing"? Have they not equally betrayed the management and the public? Are they not themselves responsible for the blame which they now seek to throw upon the outgoing manager?

The critic of the Sun proceeds:

Mr. Conried has not explained yet how he is going to compel Madame Sembrich and M. de Reszké to go to rehearsals nor how he is going to make them obey his stage manager if they do go. Under the star system, which he intends to retain, no one has any authority over the principals; they do as they please. This state of affairs is an utter absurdity, of course, but there it is; and there seems to be no way at present of abolishing it. However, since Mr. Conried is going to give the operatic public the famous singers which it adores and add to them good stage effects, it is altogether likely that the dark forebodings of a few weeks ago were groundless, and that the season next winter will be altogether brilliant.

All this he confesses now, and who but the critic of the Sun is responsible for the wail so frequently uttered through the columns of that paper: "There are not any other Jean de Reszkés, and it is useless to look for them"? Has not the critic of the Sun been in the posture of the serpent before Jean de Reszké ever since he landed in New York with his voice and his reputation assured? Has not this critic been instrumental in convincing the tenor, who is not only an artist but a shrewd man of business, that he is absolutely indispensable to New York; that without him opera in this country is nil, and that because he can sing he has no other obligations whatever to the American public from which he derives the greater part of his income? Has not de Reszké been given to understand that

so long as he sang his own part to suit the critics and the "pernicious fashionable circle" he should receive unstinted praise, no matter how ridiculous the performance as a whole might be? Who ever thought of blaming M. de Reszké or Madame Eames or Madame Sembrich for the ragged and preposterous ensemble? Yet now the critic of the Sun comes forward with the belated information that the opera cannot be improved because the principal singers are independent of the management and cannot be made to attend rehearsals or obey the stage manager when they do attend.

Does any man or woman deserve to rank as an artist of the first order who is so indifferent to his art, so indolent, or so grasping that he is willing to sacrifice the performance as a whole to his personal advantage? Would any singer, however arrogant, dare to behave in this manner if he knew in advance that the responsibility for a slovenly performance would be placed where it belonged? Not one of them would dare to do it. Supposing a singer to have no respect for art, he would respect his income far too much to take such a risk a second time. The truth is that the European singers have "sized up" the "New York Ideals of Dramatic Singing," and they act accordingly. The critics declare that the singers who visit America learn many things pertaining to their business; so many, that when they return to Europe they are able to open the eyes of their fellow artists. This is undoubtedly true. Whatever may be our shortcomings from the standpoint of art pure and simple, even an Englishman will not deny that we have a certain talent for commercial enterprise, and those who have been with us though but a short time have, as the critic of the Times declared, "seen a great light." Not one of them but has improved his or her opportunities to the utmost, and they are not to be blamed for it in the least.

## Why Are These Singers Indispensable?

It may not be amiss to inquire in passing whether, if the work of the company as a whole were better, the work of the stars would tower above it, as at present; whether with a reasonably decent ensemble they would shine with such amazing effulgence as they have done heretofore? Art, like everything else, is largely a matter of contrasts, and if we had a chorus that occasionally made a pretense of singing in tune, would it be matter for public remark when an expensive prima donna managed to do so throughout an evening? It is a matter of confession in the daily prints that the performances at the Metropolitan range all the way from the simply bad to the avowedly disgraceful; is it such an achievement to stand out in bold relief against a background of this sort? Undoubtedly this state of things is very much to the interest of the stars. They are not obliged to work so hard to make a creditable showing, and certainly they would be very foolish to do anything that would increase their work without increasing their pay, where there is no demand for extra effort on their part. It certainly would display poor judgment in them were they of their own accord to attend rehearsals sufficiently to lessen the contrast between their work and that of the remainder of the company. So long as they are the whole of the Metropolitan system, the manager is wholly dependent upon them. Would it be thus if the company were good and if unknown singers got a chance occasionally to show what they could do and perhaps become singers of the first class?

It is undoubtedly true that young and inexperienced singers learn a great deal from the older singers, just as young actors learn from the older ones; this is one of the chief advantages of rehearsals; but if the singers whose example would be of the greatest benefit to young singers refuse to rehearse with them, the work of the stage manager and the chorus, no matter how conscientious it may be, can avail but little. And how is a man-



ager to discipline a singer who holds the New York press in the hollow of his hand, or even a considerable portion of that press? The manager is in a sense the employee of the company which controls the destinies of the opera house. They can dictate to him if they wish, and he must defer to their wishes; on the other hand, if those who dictate err in judgment, it is for them to pay the penalty of that error; there is nothing to interfere with frank, fearless and even caustic criticism of their methods, unless they also employ the critics.

The critics are now beginning to talk about what Mr. Conried will do and to prophesy concerning the future of opera in New York if Mr. Conried does thus and so. Mr. Conried will labor under the same difficulties as Mr. Grau, and for precisely the same reasons. If the same stars are employed, or any stars, for that matter, and it is difficult to conceive of opera without stars, the fatuous worship of certain individuals on the part of the critics and their injustice toward others will perpetuate the conditions which make for confusion and prevent change for the better. Nothing short of a radical change in the daily press, the exercise of a little common sense, some appreciation of music and some regard for the responsibilities of their position on the part of the critics can work a reformation in the methods that prevail at the Opera House; but alas! there is even less hope for a reformation of the critics than that the spoiled children from Europe can be made to see the advisability of lessening their own value by contributing to the excellence of opera as a whole.

#### "It Tires Them to Think."

The critic of the Sun complains that "these wealthy people do not like to think. It tires them." It is impossible to predict what effect thinking would have upon the critic of the Sun, as he invariably stops short of the attempt. Can it be possible that at some time in the past he has subjected himself to an undue strain; and is this the reason that he has taken to lecturing? With reference to these persons who "do not like to think" he adds: "So they do not like to be confronted with new operas!" Neither do the critics like being confronted with new operas, if the testimony furnished by some of them at the close of the season is to be admitted as evidence. How they loathe "Der Wald"! They display toward it the same sort of venom one might be expected to exhibit toward some sentient thing that appeared in militant array against his dearest interest. They are not wholly without reason. What a Waterloo it was for the most of them! The critic of the Times says, March 22:

The achievement of bringing Miss Smyth's work to the knowledge of the American public is not one that the management is entitled to plume itself greatly upon. It is an entirely unimportant performance, and there are plenty of other works that the rest of the world is talking more or less about that would have had some significance as additions to the season's repertory.

Was it because Miss Smyth's opera had been so little "talked about" that the New York critics found so little to say about it?

The critic of the Tribune says, March 22:

It added, however, only one opera to the historical record (we cannot say current list), and that one which was very properly relegated to the limbo of things to be forgotten as soon as possible by the unmistakable verdict of the audience last Friday night. We are through with the empty bombast of "Der Wald."

He goes on to state as "a matter of record" that the opera only had one performance. Now, if a critic is so blinded by prejudice that he cannot be trusted to enumerate correctly the number of per-

formances given to an opera of which he does not happen to approve, what is to be expected of him when it comes to passing on the merits of the production? "Der Wald" was the one opportunity the critics have had in years to express an independent judgment—to show that they not only have convictions on the subject of music, but the courage of those convictions, and they stood helpless before it. It is interesting in this connection to note that one editor actually made the experiment of buying a ticket and sending to the second performance of "Der Wald" a man who, though not musical in the common acceptance of that term, was supplied with a fair amount of common sense and was not afraid to express an opinion. The ticket was put into his hand with the injunction merely to go and see if he could sit through the opera. He came away declaring that he was delighted; that he did not see why anybody should find difficulty in sitting through it. Is it any wonder that the composer frankly expressed her preference for the verdict of the multitude?

The World flaunts the information that Gerhäuser has returned to Europe "a sadder and a wiser man." This is probably true. He has become acquainted with the New York critics and their methods and has fled the field; but, according to the testimony of the critics themselves, worse than Gerhäuser remained to furnish the New York Ideals for the future.

The critic of the Times says, March 22:

The question of tenors is always one that sorely besets the management of the opera, and for the French and Italian works there has been a highly unsatisfactory condition of things. *Mr. Alvarez's singing is atrocious, usually; he is effective only in works where passion is torn to tatters, headed by "Otello," but the list of these is limited.* The voice and style of Mr. de Marchi are even less satisfactory to this public, and Mr. Salignac must stand still further down on the list. Mr. Grau made a serious attempt to get the best of the German tenors. Mr. Anthes has only in a measure met the expectations that were raised for him, but with certain limitations, that perhaps he can do much toward removing, he is a valuable artist, and has shown already a desire to rise to the higher standards of his art that prevail in this country. Mr. Gerhäuser himself saw that he was not suitable for the work that was put before him, and gracefully retired in a manner that did credit to him in every way, and that justifies hopes for his future success. Mr. Burgstaller came as a surprise, and bettered the anticipations that were held out for him.

Comment on this is superfluous after what has gone before. It is only necessary to add this from the critic of the morning World, who, in pure audacity, as has been previously intimated, soars above his fellows like a condor of the Andes.

The World, March 22:

It was a typical season in its great merits and great faults. It glorified the methods by which he has assembled year after year the greatest individual artists of German, French and Italian opera, and has given to them the support of other artists of but little lower rank; it emphasized the tremendous resources at his command with its exposition of the universality of operatic art. But it also marked the total indifference that Mr. Grau has always manifested to the accessories in production. He was content to work along with an ordinary orchestra, a superannuated chorus and a contemptible sort of stage management. \* \* \*

Alvarez's Canio in "I Pagliacci" was the most striking sensation of the season. It was an extraordinary impersonation in its passionate exuberance. The young Siegfried of Burgstaller—a performance which would be almost ideal but for some distressing mannerisms—was one of the interesting achievements of the season. Of the other two German tenors, one, Anthes, proved to be most acceptable; the other, Gerhäuser, returned to Europe a sadder and a wiser man.

These things are printed, not for their value, but simply "as a matter of record." There will doubt-

less come a time when they will have a certain value as relics of a past that must remain incomprehensible to all peoples and generations but the people and the generation that produced them.

MASCAGNI is rapidly becoming Americanized. His former managers have found out that the composer's real and personal property is in his wife's name. Consequently the suits against Mascagni will be withdrawn. Said his chief creditor: "I have about concluded that to press our claims against Mascagni further would involve our throwing more good money after bad. I am anxious to forget Mascagni and everything connected with him. I think him the greatest leader in the world, and he is as difficult to handle as he is great. The last news I had of him was that he was conducting in San Francisco."

THE Monde Musical, of Paris, publishes some statistics of the Opéra for the year 1902. There were 187 performances, at which 3,092,837 francs were realized. This is 260,633 francs more than the receipts for 1901. The greatest average amounts were for "Siegfried," 19,973 francs a performance; "Tannhäuser," 19,637 francs; "Lohengrin," 17,817 francs; "Die Walküre," 17,815 francs. "Romeo et Juliette" comes fifth with an average of 17,547 francs, and "Faust" sixth with 17,195 francs. Wagner realizes more than Gounod, and in Paris! Has the musical millennium come?

#### FELIX GROSSI'S EUROPEAN SUCCESS.

FELIX GROSSI, the young American violinist, has been playing the past season in various important European cities with fine success. From his press criticisms are appended the following:

Felix Grossi, the American violinist, gave his concert at the Royal last night and carried off a nice artistic success. He undoubtedly has exceptional talent for this instrument. He draws a strong and healthy tone from the violin, which is yet enhanced by his peculiar, energetic bowing. Still, his force seems to lie in slow movements, which he handles with astonishing singing qualities. Here we find a natural warmth, which emanates directly from the soul, thus enabling him to draw most poetic effects from the Lalo and Wieniawski adagios. Of his own compositions the "La Chasse" was the most effective, but so difficult that few of the virtuosi will dare to play it.—A Behr, in Pester Lloyd, November 24, 1902.

The young violinist Felix Grossi presented himself yesterday in the hall of the Royal and took the sympathies of the Budapest public by storm. Warmth of expression and depth of feeling are among his foremost qualities, which at the same time are united with elegance, grace and exceptional technical qualities. Grossi's program on this occasion consisted of Concerto Rüsse, Lalo; Concerto, Wieniawski; Rondo, Saint-Saëns, and two compositions of his own, each of which called forth unanimous applause from the auditorium until encores were given.—Tageblatt, Budapest, November 24, 1902.

Among the great quantity of artists that visit us every year a new man presented himself in the American violinist Felix Grossi. His well known relation to the Goldmark family shows itself in his countenance as well as in his eminent musical nature.

The deep expression of his play united with his lovely tone bring forth effects that act spontaneously upon the audience. Amid stormy applause Grossi appeared after every number of his program, at the end of which he played a number of effective encores.—Rado, in Buda Pester Journal, November 24, 1902.

The concert in the Kaufhaus last night was a complete artistic triumph. Felix Grossi played the two well known concertos of Bruch, G minor, and Vieuxtemps' D minor. In double stops, flageolets, staccati, &c., he could show that his technic was very far advanced, while his tone possesses breadth and sweetness. Still, the composition of the French composer seemed to lie nearer to his style than that of the German. Here he showed in the performance of the adagio a depth of feeling only surpassed by his brilliant rendering of the finale, which brought him sustained and well earned applause.—Leipziger Tageblatt, November 5, 1902.

#### Haydn and Hughes.

CARL HAYDN, tenor, and Arthur Griffith-Hughes, baritone, will give a joint song recital at 603 Carnegie Hall April 15, singing solos and duets by standard composers. Mr. Hughes sings Roeckel's song cycle, "Illusions" (first time in America), and Mrs. Edwards, contralto, will assist, with Agnes S. Geer, reader, and Elise Reimer, pianist. Mr. Hughes will substitute for Mr. Harper at Calvary Church, East Orange, this month.

## The National Conservatory of Music of America,

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NEW YORK.

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Examination for Admission in  
**SINGING AND OPERA**

10:30 A. M. daily.



MANAGER CONRIED has decided to engage only American singers next season at the Metropolitan Opera House! The piano manufacturers will tour only American pianists during the season of 1903-4! The New York Permanent Orchestra is to be led by Creator!

April Fool!

Indefatigable Rupert Hughes has been sifting musical history for the marital—or merely amatory—experiences of its chiefest heroes. In the March issue of the *Smart Set* Mr. Hughes pours out for us the net result of his researches. Attention, alike those who believe that music is “the food of love” and those who do not!

We are told that “Apollo loved Daphne, and madly withal. When she took to a tree he adored Coronis, but punished her with death. \* \* \* Pan was uncouth, and frightened more than he charmed, even of those oldtime chorus girls, the nymphs.” It is greatly to be feared that the chorus nymphs of our own day much prefer reed birds to reed pipes. Was it Charles Lamb who said “the thing that flirts at the tail of a chorus”?

Mr. Hughes deals old Arion a gentle pat, who “loved only himself, and was a born bachelor.” Orpheus “loved once, and with a whole soul that defied death and hell.”

However, these ancient musical gentlemen throw little or no light on the question of musicians and their ability to love. Therefore Mr. Hughes leaves them somewhat in the mildewed ages, and introduces us to the private life of the early Flemish composers and players.

Marc Houtermann “died at forty and was followed to his grave the same year by his musically named Joanna Gavadia, who knew music well and, let us hope, died of a broken heart.”

The finical reader might observe that there was no mention of a marriage certificate. Perhaps that explains Joanna’s devotion. “Cipriano de Rore, de Croes and Jacques Buus were all married men and begot ‘hostages to fortune.’ Philippe de Monte may or may not have married; we know only that a girl pupil of his wrote him a Latin poem forty-six lines long; we can but trust that he did not marry her.”

Orlando di Lasso and Adrien Willaert were happily married and lived the love life. Jacques de Wert married a woman who conspired against his life, and later he fell into an intrigue with a poetizing court lady of Ferrara. Unlike Marc Houtermann’s friend Joanna, the lady of Ferrara outlived her sweetheart by the unromantic period of twenty-seven years. Josse Boutiny lived ninety-nine years, reared twelve children, and died poor. Palestrina and his wife Lucrezia “lived happily forever afterward.” Georges de la Hèle—all due respect to Mr. Hughes for discovering him—“was a priest, and gave up a lucrative benefice to wed the woman of his desire.” Ambrosio de Cotes was also a priest and desired women, but he did not marry them. History states succinctly and inexorably that he was publicly rebuked “for howling indecent refrains to the tunes in church.”

Purcell was a good husband. Johann Sebastian Bach left “a cloud of witnesses”—twenty—to testify to his domesticity. He is aptly known as “Father Bach.” Wilhelm Friedemann Bach knew the laws of counterpoint better than the laws of morality. Handel refused several women who wanted to marry him, and preferred to the pleasures of wedded life the pleasures of the table. Lully “led his wife a miserable existence on account of his hot temper, his brutality and his excesses in solid and liquid fare.” Rameau fell in love with a mature widow whom he did not make his spouse, and later married an eighteen year old girl to whom he rarely spoke. He was taciturn, and spent on his family “even less of money than of words.” Gluck was long and happily married. Rousseau’s delectable experiences are narrated in his “Confessions.” Piccini lived his married life much like his rival, Gluck. Sacchini was a reckless voluptuary. Mozart was jilted by Aloisia Weber, married her sister Constanze and never regretted it. Haydn, too, married the younger sister of the girl that refused him, but he later regretted it very much. She was a shrew, so “Papa Haydn” went to London, and there enjoyed several delicate entanglements.

And Beethoven! He never married, but he was hardly ever out of love. Here is the list: Babette von Keglevics, Jeanette d’Honrath, Fräulein Westerhold, “Lorchen” (who knitted him an Angola waistcoat that made him weep), the Countess Charlotte of Brunswick, Magdalena Willmann, Julie von Vering, Thérèse von Malfatti, the Baroness Gleichenstein, Fräulein Roeckel, the Countess Erdödy, Amealie Seebald, Elsa Müller, Frau Koschak, Bettina Brentano, the three daughters of a Viennese tailor, Dorothea Cecilia Ertmann, a baroness, six countesses, two princesses, and Giulietta Guicciardi, to whom the “Moonlight Sonata” is dedicated. Twenty-nine in all! And doubtless there were others.

Schubert was a bachelor and a model one. He composed immortal love songs and dedicated them to his Muse. Chopin loved four times but never married. George Sand was the fourth time and the last. According to Alexander Moszkowski, over a score of women dispute the honor of having held Chopin in their arms when he died. Weber settled down to work and to a wife after a picturesque career of dissipation. Liszt was all things to all women except husband. The Comtesse d’Agoult was the mother of three of Liszt’s children. One of them, Cosima, married Hans von Bülow, who kindly divorced her so that she might become Wagner’s second wife. Schumann and Mendelssohn lived blameless lives, married, and were contented and joyous. Brahms was a crusty old bachelor, but he did not hate women. Tchaikowsky married but ran away from his bride after only a week of wedded bliss.

Mr. Hughes does not bother with the living musical celebrities; perhaps the dead ones sufficiently prove his case. However, as a mere matter of curiosity, let us run through an abbreviated list.

In the “happily married” class are Ysaye, Godowsky, Sauer, Richard Strauss, Felix Weingartner, Nikisch, Elgar, Dvorák, Grieg, Friedheim, Jean de Reszké, Mahler, Joseffy, Sauret, Petschnikoff, Burmeister and Busoni. Joachim is a widower. Paderewski has a second wife, and d’Albert a third.

The bachelors include Rosenthal, Wilhelmj, Sarasate, Charpentier, Saint-Saëns, Slivinski, Maurel, Edouard de Reszké, Barth, Goldmark and Bernberg. Pachmann and Moszkowski are interesting divorcees.

And the summing up? Let Mr. Hughes speak. He says: “Music is not the food of love any more than is oatmeal or watermelons. \* \* \* If there lives anyone who can extract from this medley a theory as to the effect of music upon the human heart, a theory that will satisfy himself alone, to

say nothing of the world in general, he is welcome to his conclusion. To me, it is a chaos, through which I cannot pretend to trace any thread of unity. I can only fall back upon this agnosticism: If any man claim that music has a moral influence on life, I shall barricade his path with some of the most brilliant rascals in domestic chronicle; and, equally, if any man deny that music has a moral effect, I shall hurl at his head some of the most beautiful lives that have ever bloomed upon earth.”

And that is the long and the short of it, fully and neatly expressed. Add yourself to the list, and see if it will incline the scale either way.

A characteristic letter comes from Giacomo Puccini, who, it will be remembered, was spilled from his automobile not long ago in Milan. The composer of “Tosca” and “La Bohème” ends his writing in this mode: “The reports of my serious accident in the automobile were somewhat exaggerated.”



PUCCINI IN HIS AUTOMOBILE.

“I was severely shaken up, and some of the themes and harmonies from my new opera, ‘Madame Butterfly,’ were badly jumbled together. Incidentally, my leg was fractured. However, messieurs the obituary editors will this time have to shelve their interesting material for another occasion, inevitable to be sure, but let us at least hope, very, very far distant. I extend my sincere apologies to the messieurs for escaping the accident with my life.”

A dispatch to the New York Herald tells how a Springfield (Ohio) young man’s piano playing won for him as a bride Mrs. Frank Ogden, “one of Cincinnati’s wealthiest widows, and a sister-in-law of Mrs. Philip D. Armour, of Chicago.” This should drive back with renewed zest to the ivories and to Cramer, Clementi and Chopin certain despairing young American pianists.

Charles M. Schwab, too, ascribes his rise in the world to his piano playing. A year ago, in Berlin, he told how he had once played a Chopin waltz for Andrew Carnegie. “He at once gave me a position,” added Mr. Schwab, “where the duties were such that from that day to this I’ve never been able to find further time for practicing the piano.”

Mr. Carnegie is a keen musical critic.

Speaking of critics—a fruitful theme for discussion these days—recalls what Balthasar Gracian once cruelly said of them in his “Art of Wordly Wisdom”: “But many have such a scent that amid a thousand excellences they fix upon one defect



and single it out for blame as if they were scavengers."

More gently, Lady Winchelsea ("To the Nightingale") wrote:

"Criticism, reform or preach,  
Censuring what we cannot reach."

And here is a specimen of that *rara avis*, a critic quite candid about his own ignorance. The excerpt has also the breeziness of absolute novelty. Its writer is the editor of the Hillsboro News, in Hillsboro, Ill. Is not the following delightful?:

We have received a copy of a song, "When First We Met," published by E. F. Droop & Son, Washington, D. C. The words are by Clinton P. Bliss, junior editor of the News, and the music is by Miss Bessie Brown, of Shelbyville. We did not know, until we received the song that Clinton had become a song writer. It shows what a baleful influence a couple of winters in Washington may have on a young, unmarried man.

As the senior editor of this paper doesn't know a demisemiquaver from a diapason, or a bass clef from a bone tumor, he will not be expected to give an extended notice of the production. We can say, however, that the type used in printing the song was clean and plain and the paper seems to be of the best quality of rag. The design on the front page is artistic and the words are as tender as a veal steak and as poetic as the song of a meadow lark on a May morning. The melody is sound and all right, with no wind galls or collar marks. The harmony seems to be in a healthy condition with no patent defects or noticeable blemishes. The tonality is clear and resonant and rests on harmonic relations and melodic elements. We will sing the song to any subscriber of the News who will pay his subscription three years in advance, throwing into it all the tender pathos and unctuous emotion of our cabbage flavored soul.

Robert J. Kitts, of Los Angeles, writes: "It will no doubt be of interest to you and your readers to know that the well known musician Carlyle Petersilea was stricken with paralysis on Tuesday, March 17, while walking on the street. He was taken to his country home at Glendale, Cal. He will probably recover enough to be able to walk but will never be able to play again. Through this Los Angeles loses one of its best musicians and teachers."

Carlyle Petersilea is one of the best known of American pianists. Born in Boston, 1844, Petersilea obtained his musical education abroad, with Moscheles, Richter, Reinecke, Hauptmann and Liszt. For fifteen years (from 1871 to 1886) the Petersilea Academy of Music was one of Boston's best conservatories.

The veteran pianist and composer has many friends in the East, and this is the time when, by a proper show of sympathy, they can help to ease his trying hours.

Boston, March 27, 1903.

DEAR SIR—The enclosed prospectus treats upon a subject in which you are interested. I bring them to your notice to show you how much further I have treated the subject which you discussed in THE MUSICAL COURIER several weeks ago. I have been developing this idea since the year 1893, and have some very interesting material at hand.

Just now I am searching for a party with capital who will co-operate with me in establishing an art publishing house, for which these works will be the initial publication. I will sell one-half interest in these works to the right party. And here I want to make you the following proposition:

If you will announce to your readers my desires of publishing these works, as I have before stated, and I, through the medium of your paper sell one-half interest in these works so that the public will share the benefits of these works, I will pay you for the space which you will have devoted in my interest. That is, providing that the amount will not exceed a certain limit.

Please let me hear what you have to say on this arrangement.

Yours truly,

HENRY B. BAERMANN,  
2 Arlington Street,  
Boston, Mass.

The prospectus about which Mr. Baermann speaks is a little pamphlet on "The Baermann Musical Genealogies." The charts composing this work comprise:

1. Composers and Theorists.
2. String Instrumentalists (Violinists, Violoncellists, &c.).
3. Keyboard Instrumentalists (Pianists and Organists).
4. Vocalists.

Mr. Baermann explains in the circular that he has "conceived the idea of tracing musical genealogy through a list in the order of succession, not of ancestors, but of masters and their pupils." Mr. Baermann has shown his charts to many famous musicians, and four pages of type writing record commendatory signed letters from such persons as Henry T. Finck, Edward MacDowell, Teresa Carreño, Dr. William Mason, Franz Kneisel, Henri Marteau, Hugo Becker, Emil Paur, William F. Apthorp, David Bispham and Georg Henschel.

Perhaps this announcement will suffice to provide "a party with capital" for Mr. Baermann, so that the writer of this department may be paid "within a certain limit" for devoting this space, and allowing the public to "share the benefits of these works."

However, to quote the favorite phrase of the professional book reviewer, these charts, if well made, "should prove of interest and value" to all musicians.

Have you seen C. de Fornaro's wondrously clever portfolio of sketches entitled "Millionaires of America"? This young man with the Spanish name was born in India, looks like a Frenchman, talks every civilized tongue like a master, and



draws with an American pencil. His humor is epical, his satire merciless, Satanic. He uses few lines, but the few are fraught with portentous significance. Every stroke tells, even every dot. The caricatures of J. P. Morgan, J. J. Hill and William C. Whitney are masterpieces. There is about Mr. de Fornaro's work no buffoonery, no horse play, no vulgarity—elements that are found in the work of many American caricaturists who have never crossed the Seine. And if there is in the "Millionaire" series any underlying malice it is well hidden under a masterful technic. Caricaturing is the most healthy form of socialism. Herewith is a sketch of De Pachmann, made from life by Mr. de Fornaro for THE MUSICAL COURIER.

Has anyone ever seen a more striking presentment of the fairy fingered "Chopinzee," as James G. Huneker called the volatile Vladimir? That name was a flash of genius.

August Walther complains as follows: "In THE MUSICAL COURIER of March 18 you do Mendelssohn much injustice." (Reference is made to some quotations from a book by Sittard, the Hamburg critic.) "To the Mendelssohn letter you add some unfortunate remarks. Was Mendelssohn wrong? Or was he right? Let's see. In a letter to George Sand, dated January, 1837, Liszt writes: 'Often I played works of Beethoven, Weber and Hummel in public and in the salons, and I was always accused of playing 'ill chosen' pieces. To my shame I must confess that, in order to gain the applause of an audience which was slow in grasping the grand simplicity of the beautiful, I had no scruples whatever to change throughout the tempi and the conception of the works I rendered. I even went so far frivolously to add many runs of cadenzas, which gained for me the applause of the ignorant and led me on to paths which, fortunately, I soon left again.'

"You cannot imagine, dear friend, how deeply I deplore having made those concessions to bad taste. \* \* \*

Mr. Walther concludes: "After this confession from Liszt, further comments are unnecessary."

The crushed writer of "Variations" stands corrected and admits his ignominious disgrace. It was far from him, however, to do the mighty Mendelssohn an injustice. There are still strong certain respectful, if juvenile, memories of the troublesome fourth and fifth fingers in the last movement of Mendelssohn's G minor Concerto for piano.

John Smith gave a piano recital not many years ago in New York. After the last number the oldest citizen clambered over the stage to the dressing room and shook John Smith warmly by the hand. "Do you know, sonny," said the patriarch, "I heard that there last selection played by your father nigh onto fifty year ago in Oatville." "That wasn't my father; that was I!" responded John Smith feebly. For Oatville say what you like, and for John Smith substitute—well, anyone you choose.

LEONARD LIEBLING.

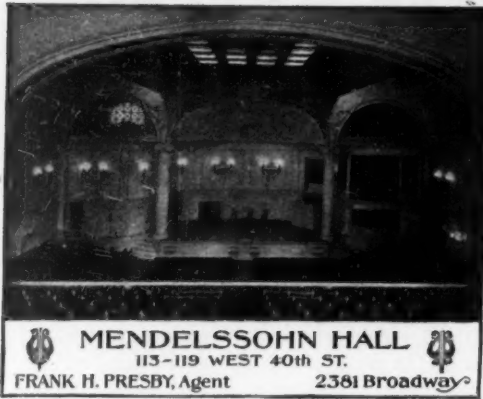
#### Hans Harthan's Compositions.

GREAT interest is already felt in musical circles over the coming visit to this country of Hans Harthan, the eminent German pianist and composer, as announced in our last issue. One of our correspondents, who is evidently not acquainted with the prodigality of Dr. Harthan's musical gifts, writes if our statement that 600 compositions are to be credited to him is not a typographical error. By no means. Of songs and choruses alone he has composed about 300, and his piano pieces and other compositions comprise as many more. While his works are best known in Europe and South America, they are also winning a wide recognition in this country. In one of the late catalogues of foreign publications imported by G. Schirmer, 35 Union square, we find, for example, the following mention of Dr. Harthan's "Gesangswerke für Männerchor":

- Four Lieder, op. 94.....Hans Harthan  
No. 1. An den Sonnenschein.  
No. 2. Kuriose Geschichte.  
No. 3. Ständchen.  
No. 4. Bau-Regel.  
Sechs fremdländische Volkslieder, op. 99.....Hans Harthan  
Heft 1. Finnlands Wald (Finnisch). Irlands Klage (Irisch).  
Heft 2. Lenzeswehen (Norwegisch). Der Neck (Schwedisch).  
Heft 3. Was that ich dir zu Leide? (Rumänisch). Liebeslied (Ungarisch).  
Five Fremdländische Volksweisen.....Hans Harthan  
No. 1. Abendständchen. (Wallisch).  
No. 2. Hinaus, ach hinaus. (Schottisch).  
No. 3. Rother's Röslein. (Englisch).  
No. 4. Robin Adair. (Irisch).  
No. 5. Lang, lang ist's her. (Englisch).

Mr. Middecke, one of the managers of the above well known music house, states that there is a constantly increasing demand for these and other compositions of Dr. Harthan.

We have just received, and shall publish in our next issue, an interesting article entitled "Hans Harthan and His Contemporaries."



**MENDELSSOHN HALL**  
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## Greater New York.

NEW YORK, March 30, 1903.

**T**HE Manuscript Society's monthly reception at Carnegie Parlors, March 25, was either a colossal success or a tremendous fizzle, as you like it. Given a printed program of seventeen numbers, eight of these with an a and b, and half a dozen supplementary numbers, beginning at 4 p. m. and continuing to 6:45, at which hour they were still at it, the reader may form some idea of the affair. If music is desired by the yard, good; but if mental refreshment and bodily comfort are essential, then bad, very bad. If the Manuscript Society desires to fall into utter disrepute, to earn the contempt of earnest musicians, then a few more such affairs as this will accomplish this end. It is understood that two members of the committee on program worked independently of each other, only discovering this when each had secured the artists and made up the program. This may be innocent enough, but the result wrought havoc with all the participants, the good designs of each being frustrated. The collision was regrettable, avoidable, and it is hoped will teach the lesson of co-operation. As the program would consume a column of valuable space in THE MUSICAL COURIER mention of the names of the participating artists must suffice. In order of their appearance: John Francis Gilder, Antonia Sawyer, Earl Pfonts, Cecilia Niles, Percy Hemus, Mabel Besthoff, Elizabeth Northrop, Louis Blumenberg, Luisa Cappiani, Inga Hoegsbro, Selma Kronold, Caroline M. Polhamus, Francis Miller, Clementine Tetedoux and Maud Kennedy.

That the Manuscript Society has a mission and fills the special field of mutual helpfulness among artists, bringing them together through the monthly socials and promoting acquaintance with one another in a manner not accomplished by any other organization (and this is only one feature of the usefulness of this society), is patent to all. The success of these affairs this season is due in largest measure to Mrs. Florence Clinton Sutro, musical doctor, and that artists are desirous of this opportunity of fellowship is her belief, well borne out by the attendance. Certain elements must be eliminated, however, in order to bring back the good name associated with the society. Pupils must be omitted on an artists' program, the blundering incapacity of incompetent managers corrected by eliminating their well meant efforts, the shoving in of artists out of their regular appearance on the program stopped, extra numbers dispensed with after a program is once made up, and various other silly amateurish features muzzled. Admission should be by ticket only; as it is it seems to be a free for all. Will President Burdett, First Vice President Sealy, Secretary Chaffin and Treasurer Dressler have the courage to inaugurate these reforms? Someone will be made unpopular, to be sure, but only to those small spirits cut out of pernicious activity.

The last published report of the society shows the membership divided as follows:

Active members.....	81
Professional members.....	68
Associate members.....	51
Honorary members.....	41
Life members.....	4

Total number of members, May 5, 1902....245

An organization with nearly 250 members should furnish an example of dignity, of model programs, of all that goes to making a concert important to the many outside of the musical life. Otherwise it becomes a laughing stock of other musicians, creates false ideals among music patrons, and soon loses all influence. It is a question if this has not already come to pass.

No attempt will here be made to comment on the musical doings of this three hour affair, but the sensible remarks of Madame Cappiani on vocal culture will find interested

readers, as they found appreciative listeners. They were as follows:

A hostess once addressed a learned university lecturer with: "My dear professor, we have five minutes before dinner is served; won't you please tell us the history of the world?" Imagine the consternation of the poor professor!

Well, I am in a similar position. I cannot in five minutes give you the entire gamut of vocal culture, but will briefly touch upon a few points usually overlooked, namely, time beating, dotted notes, rests and abdominal breathing.

The Greeks invented time beating, using two strokes only, the down beat, thesis (terra), the heaviest by law of gravity, and the up beat, arsis, the lightest. To this day these terms are used. As their music developed the side beat was necessary. From the beginning the pupil should beat time, not indolently but exact, with vigor, accenting the heavy beat so that every nerve of the body receives the rhythmic impulse; then he will understand the composition, and soon become a good sight reader.

Violinists appreciate the value of a dot after a note; they improve the opportunity to give an extra vibration to a prolonged note. Singers are careless, missing this and making their singing uninteresting and monotonous. Instead, observe the dot by an accentuation of the vowel in the word; then the voice gets the right expression, especially since on such a note there is likely to be a change of harmony in the accompaniment, and this would cover the voice without this accentuation.

Amateurs often drag their tones over rests; they are so happy to hear their own voices that they hold on for dear life. An artist understands the meaning of rests; he stops his tone out of respect for the composer, and out of respect for his own lungs, which have so much work to do. Where there is no breath there is no voice. To illustrate: All governments give officials rests, or vacations, whence they return invigorated for the work. Why not do the same in singing? Take such a vacation for the lungs when the government of vocal art prescribes it through rests, or pauses; then your next phrase will be satisfying.

Some twenty years ago I wrote an article on breathing for a Boston paper, calling it "Abdominal Breathing"; the musical world has since adopted it.

Among those present were:

Dr. Agnes Polhamus, Miss Polhamus, Mrs. Howard McNutt (president Minerva Club), Miss Irwin-Martin (president Woman's College Club), Mrs. S. B. Halsted, Col. Nicholas Pike (ex-United States Minister), Bohmner Fialka (pianist King of Denmark), Rev. J. T. Prout, Mrs. F. S. Goodwin, Mrs. Townsend Allen, Mrs. C. Austin Bates, Miss E. Powell, Miss Beardsley, Mrs. Holt, Mrs. Jules Levy, Mrs. Katherine Riesberg, John L. Burdett, Louis Chaffin, Frank Sealy, J. Trevett Pike, Paul Ambrose (of the board of directors Manuscript Society), Zelah van Loan, Arthur Hughes, Mr. Boruff, Mr. Moran, Homer Bartlett, Percy Hemus, Walter J. Bausmann, Mrs. E. A. Coddington, Mrs. Edgar Levy, Mrs. Edward Lauterbach, Miss Edna Rosalind Park, Mrs. C. E. Hull, Mrs. Ketchum, Mrs. Theodore Sutro, Mrs. Martin, Mrs. Smith, Penfield A. Sawyer, Miss Laura S. Collins, Mrs. Collins, Mrs. Charlotte Babcock, Mrs. Stella Prince Stocker, Miss Stocker, Mrs. Paul A. Meyrowitz, Mme. Anita Loyd, Mrs. Tetedoux, Miss Grace M. Claire, Miss Kittie Berger, Mrs. Kay, Mrs. L. T. Field, Mrs. Seymour.

At the close Miss Catherine Klarer sang several songs, accompanied by Mrs. Sutro. Miss Pauline French, of the society, served the punch, assisted by Miss Miller, in Russian peasant's costume.

Mrs. Emma Moffett Tyng delivered her lecture on "The Holy Grail" at 34 West Twentieth street on March 25, before an audience which filled every available seat in the two parlors and followed the speaker with deep interest and attention. Mrs. Tyng gave a brief history of the Grail legends as found in poem and story and in the operas "Lohengrin" and "Parsifal." Mrs. Tyng speaks in a well modulated and musical voice and treats her subject with understanding and reverence. The listeners were aided by some stereopticon views of persons and places mentioned. Of especial excellence were the copies of E. A. Abbey's series of paintings, "The Quest of the Holy Grail," in the Boston Library. The lecture was further illustrated by Miss Adelaide Jansen at the piano, who played the Swan Song from "Lohengrin" and several themes from "Parsifal."

The Women's Philharmonic Society continues activity along the lines of educational music, and on Saturday last a musicale was presented at the clubrooms which had these artists: Miss Kingsbury, soprano; Mrs. Agnes Summer Geer, reader; Mrs. Emil L. Boas and Oscar Nadeau, pianists; Francis Archambault, baritone; Ludwig Laurier, violinist. The artists united in a program of more than ordinary variety and merit, arranged by Julia E. Hard. April 11 the program will have as participants Amy Fay, who will talk on "Mendelssohn and Schumann;" Mrs. C. Gilman Edwards, pianist, and the Choral Club, of which J. Henry McKinley is conductor. The W. P. S. musicales are invariably social, the music followed by light refreshments, when those interested in branches of similar work exchange ideas and experiences.

The Olive Mead-Bertha Bucklin-Anna Otten-Lillian Littlehales String Quartet gave the first of three afternoon chamber musicales on March 23, with this program:

Quartet, op. 29.....Schubert  
Double Concerto, for two violins.....Bach  
Quartet in E flat.....Dittersdorf

The afternoon designated for this affair found the rain coming down in torrents, nevertheless the private resi-

dence where it was given was quite filled by a real music loving audience. The novelty of four young women uniting in the highest form of musical art expression, each hiding her own personality for the sake of the music to be interpreted, no doubt appealed to many, and while curiosity may have prompted interest, the artistic merit of the ensemble sufficed to hold attention. Each of these players is a soloist of high standing, and to sink individuality is such unexpected self abnegation that it deserves words of warmest praise. Earnest effort, supplemented by intelligent appreciation of the composer's intentions, and ability to carry out these intentions, marked this first performance. The two movements from the Bach Concerto, with Miss Otten at the piano, were delightful to the understanding musician, while Dittersdorf's quartet found close attention, because of its inherent charm of melodiousness. The second concert occurred Sunday afternoon, March 29, at the home of Mrs. Richard Watson Gilder.

Percy Hemus is meeting with marked success as a lecturer and exponent of "Songs of Different Nations," a recent letter sent by one attending the Board of Education lectures reading as follows:

Dr. Leisiger, Supervisor of Lectures:

DEAR SIR—I hope you will pardon me if I venture to congratulate you on the good work you are doing in regard to the free musical lectures given under the auspices of the Board of Education. I attended a lecture recital last Saturday evening, at Public School No. 1, given by Messrs. Hemus and Riesberg. Though I live in Ninety-first street, I was well repaid for the trip away down to Catharine street. The lecture was not only interesting but highly instructive. The superintendent of the school suggested that anyone in the audience enjoying the lecture should express their appreciation in writing. I can't recall whether he meant himself or the supervisor of lectures to be the recipient of the letters. But as the latter is responsible for the lectures, I think my thanks are his due.

Am myself a student of singing, and, of course, am deeply interested in everything pertaining to the divine art. As I am only in the elementary stage of my studies, such recitals as they gave are highly beneficial to all students. The songs Mr. Hemus sings are not only inspiring but he explains their meaning in such a manner that they are understood by all. I was sorry to note that the one I attended was the last one announced for these gentlemen.

Respectfully yours,

Mr. Hemus presents illustrations and anecdote in such fashion that his audiences are interested from the outset. He holds them by continuing to keep their interest alive.

Arthur Griffith Hughes and Alexander Howell furnished the vocal music for the Pascal Institute series of Lenten talks, by Frances Hardin Hess, singing solos and duets. This was their second engagement, and they made pronounced impression. A large assembly of ladies prominent in the social world was present, and Mrs. Russell Sage talked in witty manner at the close of the program. Among the patronesses were Mrs. Clarence Burns, Mrs. Russell Sage, Mrs. C. P. Huntington, Mrs. Kennedy Tod, Mrs. Gardner Wetherbee, Mrs. Sydney Rosenfeld, Mrs. J. Cunningham Hazen, Mrs. Frank Nugent, Mrs. Wm. Putney, Mrs. Esther Herrman, Mrs. A. B. Cossart, Mrs. Klasson Gibson, Mrs. Frank Brainard, Mrs. Wm. C. Kenyon, Mrs. James Clark, Dr. Sophie B. Scheel and many others.

The children's recital at the Wirtz Piano School was given by Irene Walls, Viola Danielson, Isabel Carroll and Cora Clifford, with the following program:

Sonatina.....	Lichner
Cache-Cache.....	Pierne
	Viola Danielson.
Mandolin Serenade.....	Morley
Cradle Song.....	Hauser
Tarantelle.....	Moore
	Irene Walls.
Solfegietto.....	Ph. E. Bach
Spring Song.....	Merkel
	Isabel Carroll.
The Brooklet.....	Pacher
Pas des Amphores.....	Chaminade
	Cora Clifford.
Meadow Brook.....	Wartenstein
Evening Bell.....	Kullak
Rolero.....	Lack
	Viola Danielson.
Swing Song.....	Geibel
Humming Bird.....	Ambrose
Dorothy.....	Seymour Smith
	Isabel Carroll.

Above will be found many charming little pieces suitable for the young pianist, one of the best attributes of the Wirtz Piano School being the using of all that is good in the newer music. These young girls all showed the result of careful, intelligent training, each player appearing to good advantage.

Lecture VI of the series on "The Means of Expression Employed in Piano Playing," topic "The Emotional Spirit," was given Friday evening, March 27.

Florence Stockwell, contralto, sang solos and a duet at the Palm Court, Hotel Edicott, recently, and was encored, singing Vannah's "Cradle Song." She also sang at the "Stabat Mater" performance at the Waldorf-Astoria Hotel last week. James R. Hughes, tenor, sang Balfe's "If



"Thou Wouldst Know" and "Nanny Frew," and Alberta P. Price played a piano solo at the annual tea party and entertainment of the Thirteenth Street Welsh C. M. Church. Miss Stockwell and Mr. Hughes are both artist pupils of J. W. Parsons Price, and do much credit to that estimable man and teacher. Others who sang were Miles and Williams.

Carl M. Roeder announces a concert at Alexander Avenue Baptist Church tomorrow (Thursday) evening, those taking part being his pupil, Rudolph Reuter, pianist; Hubert Arnold, violinist; Lucille Jocelyn, soprano, and Marion Short, reader. Young Reuter is said to play well. Later in the month Mr. Roeder will give a couple of students' recitals, one at his studio for advanced pupils, the other at residences of the younger element.

At the Church of the Holy Communion, Twentieth street and Sixth avenue, this (Wednesday) afternoon, 4 o'clock, this program is to be performed, organist C. E. Hall:

Prelude, B minor.....Bach  
Air for contralto, Return, O Lord, God of Hosts.....Handel  
Allegretto, B minor.....Guilmant  
Fugue, D major.....Guilmant  
Air for contralto, O, Salutaris.....Rossini  
Prelude and Double Fugue.....Merkel  
Miss Henrietta Wilson, contralto.

Asa Howard Geeding has been engaged as substitute for the regular baritone singer at the Brick Presbyterian Church, Fifth avenue and Thirty-seventh street, until May 1. This is the Ohio man recently referred to in these columns in warm praise.

T. Arthur Miller, organist and director of the Scotch Presbyterian Church, made much of the service Sunday evening, the choir giving Stainer's "The Crucifixion."

E. B. Kinney, Jr., organist and choirmaster at St. George's P. E. Church, had an enlarged choir of seventy-five mixed voices giving the same work, as has been the rule at this church for twelve years past. The solos were sung by Mrs. Anable, soprano; Kathrin Fiske, alto; Chas. A. Kaiser, tenor, and Harry T. Burleigh, bass.

### ESTELLE LIEBLING IN EUROPE.

ESTELLE LIEBLING, the soprano, now is filling return dates in England. Her most recent appearances were in Sheffield, Birmingham, Northampton, Banbury, Bedford, Norwich, Leicester, Rugby, Coventry, Hanley, Gloucester, Hereford and Bath. In Liverpool Miss Liebling had the honor of being entertained at luncheon by the Lord Mayor and his wife. The tour for April will embrace Bristol, Merthyr Tydvil (Wales), Swansea (Wales), Cardiff, Plymouth, Exeter and Taunton. Then will follow a two weeks' season in London, preceding twenty-five concerts in Paris, and others in Brussels, Antwerp, Rotterdam, &c. The month of June is to be devoted to an extended tour through the English watering places.

Estelle Liebling's repertory for the fortnight's supplementary London season, as published in the official program, will include Handel's "L'Allegro" aria; Gounod's "Mireille" waltz; Thomas's "Hamlet" aria; Mozart's "Batti, batti" aria, from "Don Juan"; aria from Rossini's "Barber of Seville"; Strauss' "Voce di Primavera"; David's "Perle du Brésil" aria; "Mad Scene," from Donizetti's "Lucia," and "Nymphes et Sylvains," waltz, by Bemberg.

Appended are a few brief extracts from the latest press notices of Estelle Liebling:

A fine soprano voice of remarkable register. Estelle Liebling can use her vocal organ in a wonderful manner.—Manchester Courier.

In the "Indian Bell Song" Estelle Liebling found material worthy of the remarkable range of a wonderful voice.—Manchester Evening News.

An astonishingly gifted and artistic vocalist. \* \* \* Happy possessor of a flexible voice of truly marvelous range, which won for her a rousing encore.—Huddersfield News.

Sang Handel's "Sweet Bird" in remarkably brilliant fashion.—Nottingham Guardian.

A soprano with a wonderful range, who warbled florid music very beautifully.—Accrington Observer.

Rich and cultivated voice.—Bolton News.

Soprano of remarkable compass.—Cheshire Observer.

Beautiful voice, highly cultivated, and of most extensive range.—Warrington Observer.

On Saturday the Lord Mayor and Lady Mayoress extended their hospitality to Mr. and Mrs. J. Philip Sousa and Miss Estelle Liebling, who is sharing with the American conductor and his band a triumphal progress through the United Kingdom.—Liverpool Courier.

A soprano of the first rank.—Nottingham Express.

Captivated the audience.—Blackburn Telegraph.

A magnificent example of vocalization.—Southport Visitor.

### MISS CARRIE MYERS WEDS.

GRAND HOTEL, MILAN, MARCH 12, 1903.

WHAT is there more attractive to man in all the handiwork of nature, particularly to a certain man, than a young, lovely, blushing bride! "All the world loves a lover"—and his sweetheart! The friendship formed some three years ago in Milan between a beautiful young American girl and an Italian gentleman soon ripened into an affair of love and affection, culminating in their marriage, which is soon to take place in Switzerland.

As the young lady in the case is an American opera singer, it will be interesting news no doubt to many of her friends reading THE MUSICAL COURIER to learn that Miss Carrie W. Myers (for such is the lady's name) who, but a short time ago was budding into the career of a dramatic soprano prima donna in Italy, under the stage name of Carita Morena, has chosen, for a time at least, to abandon the operatic stage and its scenes for a little world all her own—a world of love and happiness—where all singing and acting will be blissful forgetfulness of the outer world and its theatrical applause.

Miss Carrie Myers, the bride to be, is the daughter of



CARRIE MYERS.

Mrs. Lewis Myers, of Baltimore, Md., and a sister of Miss Flora Myers. She is a petite brunette, of a Spanish type of beauty, with eyes splendidly dark and brilliant—expressive of love and happiness.

The groom, Signor Amino Castaldi, is an Italian, tall, young and handsome, and quite the opposite in complexion of his charming bride, being a pronounced blond. The gentleman speaks English very well, and is studiously inclined, particularly in the direction of engineering.

The wedding is to take place in Lucerne, on Tuesday, the 17th of the present month, at the United States Consulate. The bride will be accompanied by her mother and sister, while the groom will be attended by his family. London, Paris and Constantinople will be included in the wedding tour; and the future home of Mr. and Mrs. Castaldi is to be in Milan.

The father of the groom, Dr. Castaldi, was for years the private medical adviser to the Shah of Persia, and is now the Persian Consul at Milan.

Among the many bridal presents will be one of rich and rare gems, precious, beautiful stones, the gift to the bride from His Majesty the Shah of Persia.

The happy couple have the congratulations and best wishes of THE MUSICAL COURIER. DELMA-HEIDE.

### CONCERT RECORD OF WORKS BY SOME OF OUR BEST AMERICAN COMPOSERS.

Mrs. H. H. A. Beach.

We Three. Song.....Mrs. Kilecki-Bradbury, Boston, Mass.  
June. Song.....Mrs. Kilecki-Bradbury, Boston, Mass.  
Silent Love. Song.....Mrs. Kilecki-Bradbury, Boston, Mass.  
Good Morning. Song.....Miss Sophia C. Hall, Baltimore, Md.  
Good Morning. Song.....Mrs. Homer E. Sawyer, Boston, Mass.  
Good Morning. Song.....Mrs. Benj. Guckenberger, Northampton, Mass.  
Good Morning. Song.....Mrs. Benj. Guckenberger, Springfield, Mass.  
Good Night. Song.....Mrs. Homer E. Sawyer, Boston, Mass.  
Ah, Love But a Day. Song.....Mrs. Alice B. Rice, Boston, Mass.  
Ah, Love But a Day. Song.....George J. Parker, Boston, Mass.  
The Year's at the Spring. Song.....George Hamlin, Memphis, Tenn.  
The Year's at the Spring. Song.....George Hamlin, Jackson, Tenn.  
The Year's at the Spring. Song.....George Hamlin, Alton, Ill.  
The Year's at the Spring. Song.....Miss L. A. Tucker, Boston, Mass.  
The Year's at the Spring. Song.....George J. Parker, Boston, Mass.  
I Send My Heart Up to Thee. Song.....George J. Parker, Boston, Mass.  
Ariette. Song.....Justin Thatcher, Pulaski, Tenn.  
Ariette. Song.....Justin Thatcher, Clarksville, Tenn.  
Ariette. Song.....Justin Thatcher, Shelbyville, Tenn.  
Ariette. Song.....Justin Thatcher, Huntsville, Ala.  
Ariette. Song.....Justin Thatcher, Birmingham, Ala.  
My Lassie. Song.....George J. Parker, Boston, Mass.  
Forget Me Not. Song.....George J. Parker, Boston, Mass.  
The Wandering Knight. Song.....George J. Parker, Boston, Mass.  
The Thrush. Song.....George J. Parker, Boston, Mass.  
For Me the Jasmine Buds Unfold. Song.....Mrs. H. E. Sawyer, Boston  
Scene and aria from Mary Stuart. Song.....Mrs. H. E. Sawyer, Boston  
My Sweetheart and I. Song.....Mme. Lillian Blauvelt, Chicago, Ill.  
My Sweetheart and I. Song.....Mme. Lillian Blauvelt, Paterson, N. J.  
My Sweetheart and I. Song.....Mme. Lillian Blauvelt, Wilkesbarre, Pa.

Arthur Foote.

The Rose and the Gardener. Song.....Miss Margaretta Logan, Boston  
Ashes of Roses. Song.....Miss Margaretta Logan, Boston, Mass.  
Bisera's Song.....Mrs. Julie L. Wyman, Boston, Mass.  
The Eden Rose. Song.....Mrs. Julie L. Wyman, Boston, Mass.  
Song from the Rubaiyat.....Mrs. Julie L. Wyman, Boston, Mass.  
An Irish Folksong.....Mrs. Helen H. Cook, Rochester, N. Y.  
An Irish Folksong.....Miss Gallaher, Marietta, Ohio  
Love Me if I Live. Song.....Miss Feilding Roselle, New York  
Love Me if I Live. Song.....Mme. Josephine Jacoby, New York  
I'm Wearin' Awa'. Song.....Miss Jennie White, New York  
The March Wind. Song.....Miss Sophia C. Hall, Baltimore, Md.  
Up to Her Chamber Window. Song.....Miss Sophia C. Hall, Baltimore  
Irish Folksong (mixed voices). Students' Glee Club, Brooklyn, N. Y.  
Irish Folksong (mixed voices). Pupils of F. E. Morse, Boston, Mass.  
Bugle Song (men's voices). Cathedral Quartet, Newark, N. J.  
The Farewell of Hiawatha (men's voices). Orpheus Club, Oakland, Cal.  
Pastorale, op. 29. Organ.....Henry W. Smith, Newark, N. J.  
Two movements from Suite in Symphony Orchestra, Boston.  
D minor, op. 36.....Mass.

Margaret Ruthven Lang.

The Span o' Life. Song.....Mrs. Alice Bates Rice, Boston, Mass.  
A Thought. Song.....Miss Sophia C. Hall, Baltimore, Md.  
Out of the Past. Song.....Miss Lucie A. Tucker, Boston, Mass.  
Irish Love Song.....Miss M. L. Mundell, Brooklyn, N. Y.  
King Olaf's Lilies. Song.....Miss Margaretta Logan, Boston, Mass.

Frank Lynes.

Sweetheart, Sigh No More. Song.....Miss Isabella Martin, New York  
A Bedtime Song.....William F. Hughes, Seattle, Wash.  
A Bedtime Song.....Miss Sophia C. Hall, Baltimore, Md.  
Rosebush. Song.....Miss Sophia C. Hall, Baltimore, Md.  
Spring Song.....Miss Sophia C. Hall, Baltimore, Md.  
My King. Song.....William F. Hughes, Seattle, Wash.  
The Faces on the Wall. Song.....William F. Hughes, Seattle, Wash.  
Memoria. Song.....Mrs. G. M. Selleck, Brooklyn, N. Y.  
Memoria. Song.....H. D. McMillan, Valparaiso, Ind.

Edward MacDowell.

The Joy of Autumn, op. 62. } Mrs. Hadden-Alexander, Madison, N. J.  
Piano.....son, N. J.  
To a Wild Rose, op. 51. Piano.....John Rebarer, New York  
To a Wild Rose, op. 51. Piano.....Mrs. Hadden-Alexander, Madison, N. J.  
To a Water Lily, op. 51. Piano.....Leopold Winkler, Boston, Mass.  
To a Water Lily, op. 51. Piano.....Miss Louise Hathaway, Marietta, O.  
Romance, op. 39. Piano.....Miss Florence M. Giese, Baltimore, Md.  
Romance, op. 39. Piano.....Miss Toensmeyer, Toledo, Ohio  
Arabesque, op. 39. Piano.....Miss Toensmeyer, Toledo, Ohio  
From a Wandering Iceberg, op. 55. Piano.....John Rebarer, New York  
Thy Beaming Eyes. Song.....Miss M. L. Mundell, Brooklyn, N. Y.  
Thy Beaming Eyes. Song.....Mrs. Florence M. Hunt, Newark, N. J.  
Thy Beaming Eyes. Song.....Miss Francine Dewhurst, London, Eng.  
Thy Beaming Eyes. Song.....Lawrence Rea, London, Eng.  
A Maid Sings Light. Song.....Charles Phillips, London, Eng.  
Long Ago, Sweetheart Mine. } Miss Helen H. Cook, Rochester, N. Y.  
Dance of the Gnomes (men's } Pupils of F. E. Morse, Boston, voices.....Mass.  
The Crusaders (men's voices).....Singers' Club, Cleveland, Ohio

John W. Metcalf.

Until You Came. Song.....Miss Helen Brown, Valparaiso, Ind.  
A Dream So Fair. Song.....Miss Anna Cochrane, Indianapolis, Ind.  
A Tragic Story (men's voices).....Orpheus Club, Oakland, Cal.  
Absent (men's voices).....Orpheus Club, Oakland, Cal.

A. K. Virgil Married.

ALMON K. VIRGIL, author and founder of the Virgil Method and now director of the Clavier Piano School, 11 West Twenty-second street, was married Wednesday night of last week (March 25) to Miss Florence Dodd, of London, England. The bride has been a teacher at the school for several years and she is very popular with students and colleagues. The ceremony was performed at the Marble Collegiate Church by the pastor, the Rev. Dr. Burrell. A small company of friends and pupils of the bride and bridegroom witnessed the simple nuptials. Mr. and Mrs. Virgil are making a brief tour and on their return will resume their duties at the school.

# ELGAR'S "DREAM OF GERONTIUS."

**W**ITH rapid strides Edward Elgar has pushed his way to the very front rank of our greatest contemporary composers. A few years ago practically unknown even in his native England, today everywhere Elgar is acclaimed as one of the significant composers of this and of all times. It is a strange trick of chance that England, long taunted by Germany as "the most unmusical country," has suddenly produced a composer whom the nations almost at once placed side by side with that greatest Teuton of them all, Richard Strauss. Indeed, let it be said to the lasting glory of the Munich master that it was he who first pointed out to his countrymen the genius of Edward Elgar. "The Dream of Gerontius" had been heard at the Birmingham Festival in 1900, but it remained for Strauss to lift the work to everlasting fame at the Düsseldorf Festival of 1902. England had grown timid in the delicate task of praising its own music. Several times the critics had cried Schumann's "Hats off, gentlemen, a genius," only to find that the gentlemen addressed kept on their hats and turned their backs. Of late years the English critics had quite given up the hopeless hunt for native genius and contented themselves with barking at Richard Strauss' heels or joining the hue and cry after the Russian composers. Thus it happened that Elgar's music slipped out of England without being recognized as more than the "scholarly" and "serious" work of a conscientious country organist. And, most bitter blow of all, Elgar is not the product of a royal nor even of any municipal English school of music. Edward Elgar himself insists that he is self-taught. Perhaps the English critics were too busily watching the portals of the royal schools to see anyone that might happen to pass around them! Be that as it may, England now has its great composer, its trump to play against the scornful Germany. If the English critics do not lure Elgar into the symphonic fields of Richard Strauss, then it will be not because they lack eloquence, but because their standard bearer can afford now to spurn the aid that was not given in his need. Elgar broke his own paths and along them he will wander, breaking new ones if he wills. He has not been narrowed by pedantic rule, nor hampered by corroded tradition. His is the musical power today in England, for to him belongs the immediate future. And Elgar has already proved that he will employ this future profitably. Fortunately he is still young enough (Elgar was born in 1857) to grow greater and old enough to remain unspoiled by success.

In New York Edward Elgar's oratorio, "The Dream of Gerontius," was produced for the first time last Thursday evening, at Carnegie Hall. Before then we had heard in this city no work by the English composer except his clever "Cockaigne" overture and some melodious and well made songs. Out of town orchestras had played other compositions by Elgar, but it fittingly remained for the metropolis to give the initial presentation of his greatest work.

If we have called "The Dream of Gerontius" an oratorio it was because we could not extemporaneously coin a proper term for an unfamiliar form of composition. "The Dream of Gerontius" is not an oratorio, nor is it a cantata. To be sure it employs a large orchestra, vocal soloists and full chorus. But it differs radically and strikingly from all other works constructed with the same extraneous means. It was no doubt only Elgar's extreme modesty that prevented him from giving a characteristic name to what he must undoubtedly have recognized as a new form of musical composition. We have had many would be "reformers" of oratorio, among them Hugo Wolff, Edgar Tinel, Anton Urspruch and Father Lorenzo Tinel, but none of them succeeded in breaking away freely and fully from the tyranny of the older modes. Liszt was a daring orchestral innovator, but he stood too close to the Papal Head to attempt any change in the ancient form of the Roman oratorio. And in England they have ever been faithful followers and copyists of the classical masters—not bad models, when all is said and done. But it remained for Elgar to make the great change; to combine the old and the new; to translate the devout spirit of Palestrina into Wagner's modern orchestral language. That is Elgar's biggest achievement. He has moved with the times and yet he has held to truth and to his faith. It was to be expected that some change impended in ecclesiastical music. Indeed Mother Church herself had given the hint by heaping dazzling honors on Potosi, the false prophet. But she hardly expected the liberator to come from "unmusical" England!

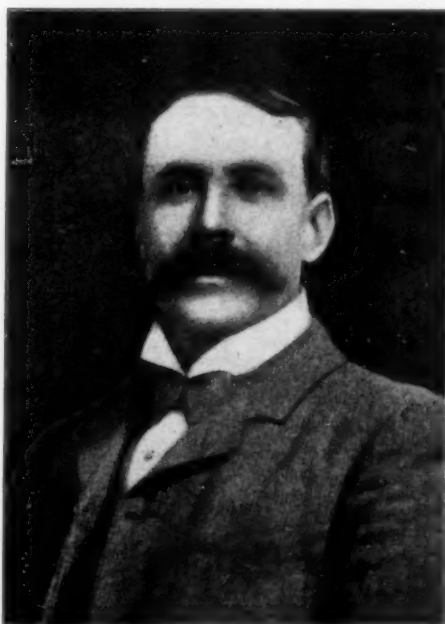
Elgar, himself a devout Catholic, chose for his subject Cardinal Newman's lofty and inspired poem, "The Dream of Gerontius."

The story is simple and strong. Gerontius lies on his

death bed. He calls on his friends to pray for him. The last rites are administered, the pangs of dissolution appear and soothed by prayerful chanting Gerontius passes away. His soul is carried through space by a guardian angel, past Purgatory and Hell, and finally into the very presence of Him, the Most High. A chorus of angels pleads at the Throne for the soul of Gerontius, and chastened and made holy he is admitted into the Divine Circle.

This is the barest sketch of the poem. To appreciate its fervor, its spirituality and its philosophy, one must read these marvelous cadenced lines of one of the greatest writers in the English tongue. Elgar could have chosen no poem more inspired nor more beautiful than "The Dream of Gerontius." The Roman Catholic Church has never received a tribute of faith more touching or more sincere.

The work opens with a beautiful orchestral prelude, exposed at some length. The color and atmosphere are unmistakable. We are in the sickroom. On his bed lies the sufferer, dying, believing, serene. His glance is al-



EDWARD ELGAR.

ready fixed on the beyond. Secure in his faith he waits for the end in this world. With soft, hushed instruments and in harmonies pale and spiritualized Elgar paints this mood of "strange innermost abandonment." There are suggestions of "Parsifal" and of Richard Strauss' "Death and Apotheosis." And here let it be said what was meant when early in this description Elgar's orchestration was called Wagnerian. In the "Dream of Gerontius" there is neither a phrase nor even a strain despoiled from any other composer. The resemblances, if resemblances they could be termed, exist only in the mood, the spirit, the atmosphere. Surely there is no such thing as plagiarism of moods. It would hardly be deemed a reproach were Cardinal Newman's poem called Miltonian. Why then should Elgar's music lose in artistic caste by being Wagnerian? As a matter of fact it does not so lose. All modern orchestral writing is Wagnerian. The French are Wagnerian and Richard Strauss is Wagnerian. Therefore Elgar is but the greater artist for talking to us transcendently in orchestral tones that we can understand.

"The Dream of Gerontius" contains few of the melodic allurements and contrapuntal tricks of some other modern oratorios. There is neither attempt to write songs for the popular ear nor desire to win mere applause by a labored display of theatricalism. There are no set arias in the old style, no "closed forms." At all times the text is as important as the music. And in this moderation lies not the smallest part of Elgar's personal triumph. He has made a perfect welding and wedding of word and tone. His music is a series of mood pictures. It creates a form in oratorio kindred to the symphonic poem in absolute music. "The Dream of Gerontius" can consistently be placed somewhere between the music drama and the sacred opera, as cherished and cultivated by Anton Rubinstein.

Gerontius opens the work proper with a tenor recita-

tive, "Jesu, Maria, I am near to death." Extremely graphic in this number is the tonal painting of the lines:

Pray for me, O my friends, a visitant  
Is knocking his dire summons at my door,  
The like of whom, to scare me and to daunt,  
Has never, never come to me before.

So pray for me, my friends, who have not strength to pray.

A chorus of assistants, priests no doubt, chant litanies for the peace of Gerontius' soul. These chants are in strict classical form, as their wording, too, is a paraphrase of the regular Catholic ritual. In characteristic and almost dramatic accents Gerontius bids his "fainting soul" "rouse thee and play the man." With firm spirit but faltering voice he sings the beautiful

Sanctus fortis, Sanctus Deus,  
De profundis oro te,  
Miserere, Judex meus,  
Parce mihi, Domine.

This long declaration of faith is interrupted by the episode:

I can no more; for now it comes again,  
That sense of ruin, which is worse than pain,  
That masterful negation and collapse  
Of all that makes me man.

Some bodily form of ill  
Floats on the wind, with many a loathsome curse,  
Tainting the hallowed air, and laughs and flaps  
Its hideous wings,  
And makes me wild with horror and dismay.

It is here that Elgar looses all his skill in masterful orchestration. His phrases are short, sharp and convincing. The melodic line is jagged and intermittent. He avoids the old chromatic shudders and the booming kettledrum. He is always an impressionist.

The recurring agonies of Gerontius are mitigated by impassioned prayer, and at last, exhausted, peaceful, transformed, he dies with the prayers of his friends sounding in his ears.

Proficiscere, anima Christiana, de hoc mundo!  
(So forth upon thy journey, Christian soul!)

The second part of Elgar's work opens with an arioso sung by the soul of Gerontius on its upward flight toward the Throne of Grace and of Mercy. Marvelous are the words of Cardinal Newman to give the impression of limitless time and space:

\* \* \* For I feel in me  
An inexpressive lightness, and a sense  
Of freedom \* \* \*  
\* \* \* How still it is!  
I hear no more the busy beat of time,  
Nor does one moment differ from the next.  
And gentle pressure tells me I am not  
Self-moving, but borne forward on my way.  
And hark! I hear a singing; yet in sooth  
I cannot of that music rightly say  
Whether I hear, or touch, or taste the tones.  
Oh, what a heart-subduing melody!

It is not difficult to conjecture how Elgar would paint a thought like this. His music is ethereal, a mere harmonic suggestion, a thin tracery of unresolved progressions. The effect is wondrously moving.

The guardian angel and the Soul continue their journey, and eagerly the Soul questions and tenderly the angel answers:

SOUL—\* \* \* Dear angel, say,  
Why have I now no fear at meeting him?  
Along my earthly life the thought of death  
And judgment was to me most terrible.

ANGEL—\* \* \* It is because  
Then thou didst fear, that now thou dost not fear.  
Thou hast forestalled the agony, and so  
For thee the bitterness of death is passed.  
Also, because already in thy soul  
The judgment is begun.

Suddenly a sour and uncouth dissonance breaks in. It is the chorus of demons guarding the entrance to the gates of Hell. There follows an overpowering stretch of polyphonic writing and brilliant counterpoint, involving the full chorus and the entire orchestra. The words of the Angel and the Soul are almost lost in this Satanic din. The mocking "Ha! ha!" of the demons six times cuts into the chorus, each time with heightened effect. The orchestra seethes and boils. The lost souls howl and groan. The flames of Hell stick out their searing tongues and by the awful light the Angel and the Soul can see the

\* \* \* Beasts of prey, who, caged within their bars,  
In a deep, hideous purring have their life,  
And an incessant pacing to and fro.

It is a piece of musical writing in its clamor, and its force, and its power, grander by far than Berlioz's titanic march in his "Fantastic" Symphony.

The Judgment Hall is reached. The Soul sings:

My soul is in my hand. I have no fear—  
But hark! a grand mysterious harmony;  
It floods me, like the deep and solemn sound  
Of many waters.

A mighty choir of Angelicals chants incessantly the "Praise to the Holiest," and there begins a stupendous climax, developed into a cosmic "Alleluia." The mighty melody, full throated and sublime, is sung with utmost



intensity, and at once—palpitating silence. The Soul is in the presence of the Maker, and feels "the flame of the Everlasting Love that doth burn ere it transform. From below there heard for a moment the Song of the Voices on Earth around the dead man's bedside, "Be merciful, be gracious; spare him, Lord." This is the supreme moment of the whole spiritual drama, and only a man of Elgar's comprehensive artistic equipment could have found musical speech for such an exalted theme. This climax alone stamps "The Dream of Gerontius" as the Ninth Symphony of ecclesiastical music.

With the unerring instinct of genius, Elgar has not made the mistake of dragging out his climax to the end of the work. What could there be mightier than the Soul's confrontation with the Gance that "consumes yet quickens"? Gerontius sings:

Take me away, and in the lowest deep  
There let me be \* \* \* \* \*  
That sooner I may rise and go above,  
And see Him in the truth of everlasting day.

And farther and farther fades the vision, and softer and softer grow the chants of the praising Souls and Angelicals. Gerontius is borne away, and the celestial picture dims into sweet nothingness. Only soothing music of the strings remains, and eloquently, reverentially they intone the hymn of God's praise. Peacefully the work ends. "The Dream of Gerontius" ends as gently and poetically as it began.

While the foregoing account is based on a close study of Elgar's score and on a hearing of his work in England, the reader must not for a moment assume that the main beauties of the work were adequately exposed or even hinted at in the performance given last Thursday evening under the direction of F. Damrosch, who was thoroughly and painfully out of his element. What was good in the performance was done by everybody except the leader. The orchestra played best when he was busy with the chorus, and the chorus rose alone to the demands of the music when F. Damrosch was struggling with his orchestral score—from which, by the way, his gaze hardly dared wander. It was due to the natural ability and enthusiasm of the performers that nothing untoward happened to wreck the work. The orchestra, of course, followed its parts, and by its firm rhythm and correct enunciation of tempi gave the chorus its proper cues. It is a pity that the finer points of the work were not brought to the attention of its first American audience. There was but slight attempt, and that in the main unsuccessful, at fine shadings of expression, tonal or dynamic nuance or contrasts of color. It was lucky that Elgar heard not his "Dream of Gerontius" at this performance. He might have underestimated the splendid things of which the Oratorio Society is without a doubt capable under a leader of real musical intelligence and of real musical learning and temperament.

Two of the three soloists were excellent, the tenor, Ellison Van Hoose, and the mezzo-soprano, Miss Ada Crossley. The baritone, Mr. Bispham, could not make himself properly heard. His voice is losing resonance and carrying power. Besides, he seemed uncertain of his part, and was further hampered by F. Damrosch's strident accompaniment.

Mr. van Hoose, as Gerontius, accomplished a splendid performance, musically, poetical and convincing. His voice was rich in quality, full, sympathetic and vibrant. He declaimed the text with rare intelligence and understanding. It was altogether a great personal triumph for the gifted tenor, and to him and to Miss Crossley was directed the applause of the discriminative audience.

Miss Crossley probably has never done better work than on Thursday evening. With touching simplicity she sang the beautiful strophes of the guardian angel, and when occasion required, with power and temperament she rose to the climaxes. Her high tones sounded singularly pure and fresh; her middle voice was as beautiful as ever. Of her unbounded success there could be no doubt.

"The Dream of Gerontius" will hardly become a familiar work in America, as the score is too difficult for the choral societies and orchestras of small cities, and the separate numbers do not adapt themselves to solo performance. Let no one suppose that any adequate idea of the work could be gleaned from the piano arrangement of the score. It is a mere shell of the original music.

#### Julian Walker.

THIS singer, whose good work in concerts and musicals the past winter has been commended in this paper, sang in Carnegie Hall last Tuesday night and achieved a brilliant success. At very short notice he was substituted for David Bispham, who was too sick to appear, and sang effectively the bass solos with the New York Oratorio Society in "The Dream of Gerontius." Mr. Walker made a most favorable impression upon the audience that testified its pleasure in an unmistakable way. He received several recalls. It was a decided triumph for the singer.

#### CARL ORGAN RECITALS.

TO appreciate the strong hold that William C. Carl's free organ recitals have taken on a certain part of New York's musical community it is necessary to attend one of that artist's Friday evening concerts at the Old First Presbyterian Church, on Fifth avenue and Twelfth street.

Last week Mr. Carl gave his ninety-ninth recital at the church before an audience that filled every seat and overflowed into the aisles. It was an audience, too, which had come before the first number on the program, and which remained until after the last. At a New York concert that is a circumstance as rare as it is significant.

Mr. Carl opened his recital with a dignified and musicianly performance of Handel's Concerto for organ in B flat. Admirably he conceived the broad and virile spirit of the work, and masterfully he reflected this spirit in his reading. If any one movement of the four was better than the rest then the beautiful adagio must be awarded the palm, played by Mr. Carl with extraordinarily tasteful and varied registration.

"Angelus ad Virginem," by Charles W. Pearce, is not the greatest organ work ever written, but under the skillful fingers of Mr. Carl its place on the program seemed justified. The debut of the new work might have been less happily played by any other organist. It suited exactly Mr. Carl's pure touch and his limpid cantabile. "Angelus ad Virginem" is a setting of the old English verse about the "Poore Clerke of Oxenford":

And all above these lay a gay sawtrye (Psalm)  
On which he made on night's melodye,  
So sweetly that all the chamber rang;  
And Angelus ad Virginem he sang.

Mr. Carl is indefatigable in his search for new and interesting organ works. And he is almost the first player to put them on his programs after they are published. Thus, the "Air du Nord," by William Wolstenholme, was also marked "new, first time." It is a melody of graceful outline, framed with delicate harmonies and slim figural embellishment. Mr. Carl amply demonstrated that he understands the romantic possibilities of his instrument as well as its dramatic. He colored with a keen ear and a sure hand.

Joseph Callaerts' Toccata in E minor and Arthur B. Plant's "Pedal Rondo" gave the player a chance for a rare display of virtuosity. His fingers are fleet, strong, and accurate. His manipulation of the pedals was exceptional in the correctness and clarity achieved. There is never in Mr. Carl's playing a confusion of the voices, a mixing of the harmonies, or a blurring of the passage work. These are virtues not so common in organ playing as might appear to the superficial listener.

Malling's "Christ's Entry Into Jerusalem" is a miniature symphonic poem for organ. Mr. Carl achieved some striking effects with the "stops," and in his energetic climaxes revealed a full measure of temperament.

A spirited "Marche Nuptiale," by the Baron Ferdinand de la Tombelle, was performed with verve and brilliancy, and formed a fitting close for a program carefully selected, splendidly carried out, and thoroughly appreciated by the hearers.

The soloists, too, Mrs. Ellen Fletcher-Caples and Edwin Wilson, had been well chosen, and made an excellent impression. Mrs. Fletcher-Caples has a sympathetic voice and sings with unusual musical intelligence. Mr. Wilson is a sonorous singer, well trained and convincing.

Mr. Carl's 100th recital, on Friday, will be observed in fitting fashion. All of Mr. Carl's admirers will be at the church, and their name spells legion.

#### Carl's One Hundredth Organ Recital.

THE program for Mr. Carl's 100th free organ recital in the First Presbyterian Church, on Friday evening of this week, April 3, is now arranged and will be as follows:

Grand Chœur en forme de Marche.....	A. Guilmant
(Composed for and dedicated to Mr. Carl.)	
Andantino in B flat.....	Th. Salomé
(Composed for and dedicated to Mr. Carl.)	
Toccata from the Fifth Organ Symphony.....	C. M. Widor
Aria from Tannhäuser.....	Wagner
Miss Kathrin Hilke.	
Preludio in F sharp minor (MS.).....	Theodore Dubois
(Composed for this recital and dedicated to Mr. Carl.)	
Fantaisie in E minor (MS.).....	Wm. Faulkes
(Composed for this recital and dedicated to Mr. Carl.)	
Harp, Légende.....	Fr. Thomé
Miss Maud Morgan.	
Carillon in B flat (MS.).....	W. Wolstenholme
(Composed for this recital and dedicated to Mr. Carl.)	
Fugue in D major.....	J. S. Bach
Cello—	
Andante Cantabile.....	Tchaikowsky
Carmen Fantaisie.....	Bizet-Hollman
Hans Kronold.	
Aria, Senta's Ballad (Flying Dutchman).....	Wagner
Miss Kathrin Hilke.	
Le Vendredi-Saint (Good Friday).....	Tombelle
The Darkness. The Earthquake. The Angelic Choir.	
Harp and organ, Marche Festival.....	Gounod
Miss Maud Morgan and Mr. Carl.	

The recital will be free to the public, and the admission without ticket.

#### Madame Pappenheim "At Home."

ONE of the most delightful affairs of the season was the "at home" of Mrs. Rudolf Ballin (Madame Eugenie Pappenheim) at her residence, "The Evelyn," 101 West Seventy-eighth street, on Sunday afternoon last. Madame Pappenheim occupies a unique position socially and as an artist. As a singer she ranked among the first dramatic prima donnas here and abroad, and since her retirement she has built up a name as a vocal instructor which commands respect. It is no wonder, therefore, that Madame Pappenheim at her receptions draws about her the best people of society and musical circles, and those who have enjoyed her simple and cordial hospitality are charmed and feel themselves "at home" indeed. The fine music and reception rooms were handsomely decorated, and especially was the tea room beautiful, resplendent in red, silver and green. Easter lilies were the flowers of the day.

The music rendered—of course informal in its character—was excellent, as follows:

Duo, Figaro.....	Mozart
Mrs. Corinne Anthony, Miss Frieda Stender.	
Violin solo, Légende.....	Carl Bohm
Miss Emma Anderson.	
Aria, Micaela (Carmen).....	Bizet
Miss Frieda Stender.	
O Isis, Osiris (Magic Flute).....	Mozart
Walter Drennen.	
Canzonetti.....	Meyer-Helmund
Mrs. Corinne Wiest Anthony.	
My Jeanne.....	Edna Rosalind Park
A Token (manuscript).....	Edna Rosalind Park
Carl Haydn.	
Accompanied by the composer.	
Songs—	
Es war ein Traum auf der Heide.....	von Fielitz
Nightingale Song.....	Nevia
La Folletta.....	S. Marchesi
Miss Frieda Stender.	
Violin Serenade.....	Pierré
Miss Emma Anderson.	
Songs—	
Wiegenlied.....	Hildach
Untern Machandelbaum.....	Hollender
Mrs. Corinne Wiest Anthony.	
Nightingale and the Rose.....	Edna Rosalind Park
Love.....	Edna Rosalind Park
Carl Haydn.	
(Accompanied by the composer.)	
Cradle Song.....	Walter Drennen
Caro mio ben.....	Giordani
Wenn ich in deine Augen seh'.....	Schumann
Walter Drennen.	

Accompanists, Madame Pappenheim and Gisela Frankl.

Among those invited were Mr. and Mrs. Lowell T. Field, Mrs. Sadie B. Halsted, Mr. and Mrs. George Currie, Mrs. Henry F. Frankenberg, Miss Frankenberg, Werner Frankenberg, Mrs. M. Walton Lent, the Misses Lent, Richard A. Carden, Mrs. Darrington Mrs. Benjamin Ramsdell, Mr. and Mrs. George Hanning, Miss Matthews, Mrs. Harriet M. Edmond, Mr. and Mrs. Frederick Rose, the Misses Rose, Mr. and Mrs. John Eckert, Colonel Pike, Mr. and Mrs. Carl V. Lachmund, Miss Dietz, Miss M. Gunther, Joseph Pike, Count Beroldingen, William L. Bogert, Mr. and Mrs. Giles Whiting, Mr. and Mrs. Calvin Moen, Bruce G. Kingsley, Edmond Russell, Dr. Frank E. Miller, Mrs. Christine Adler, Mr. and Mrs. Harry Anderson, Mr. and Mrs. Julius Bierwirth, Mr. and Mrs. Jesse C. Pierrez, Mrs. Carrie Gilman-Edwards, Mrs. Anita Lloyd, P. Corning Edwards, William Watson Pierce, Mr. and Mrs. Julius H. Seymour, Mme. Kitty Berger Paucritius, H. B. Martine, Warren Andrews, Mme. Mary Howe, Mr. and Mrs. Arthur Mees, Mr. and Mrs. Edward Love, Mr. and Mrs. Paul Kyle, Miss Francesca Hein, Mr. and Mrs. William E. Taylor, Miss Emilie Frances Bauer, Mme. Jeannie Franko, Mrs. Henry Macauley Richmond, Mr. and Mrs. Clifford Wiley.

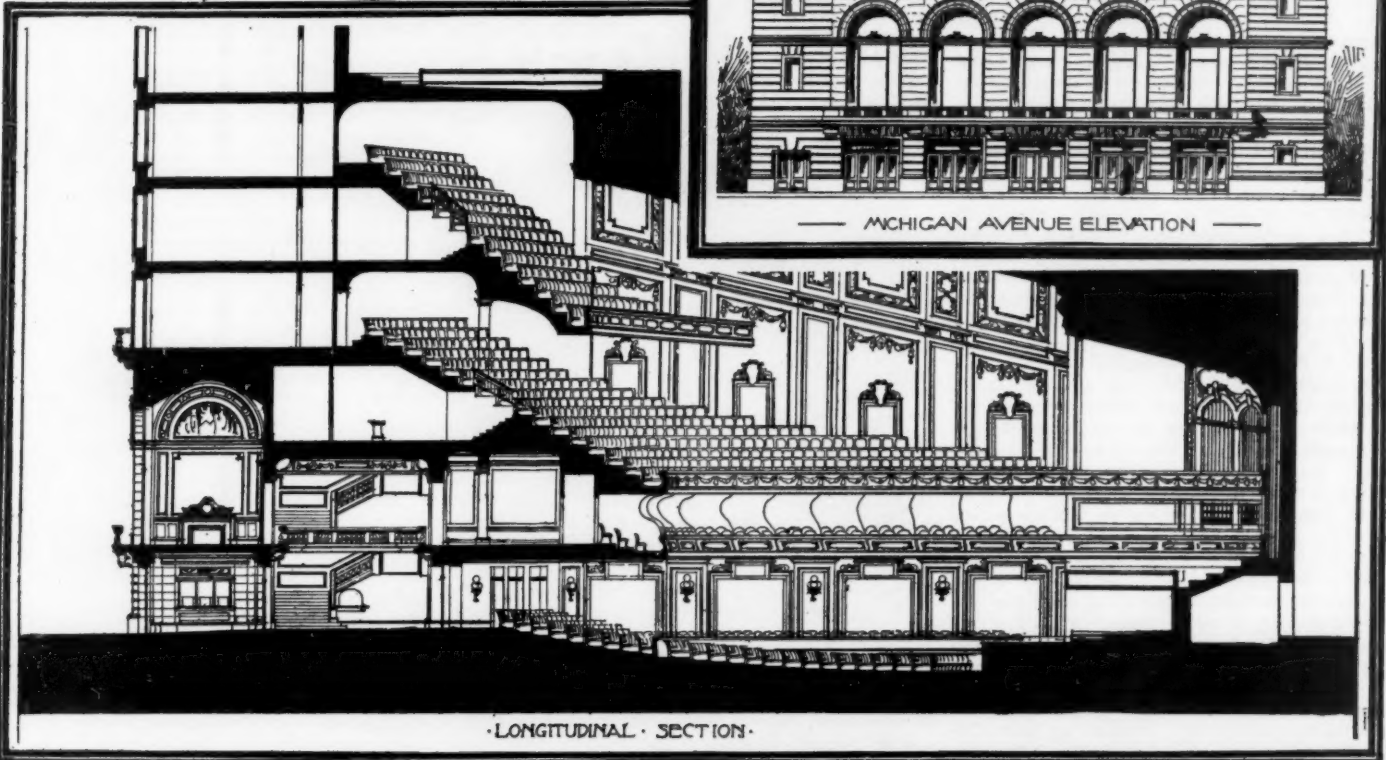
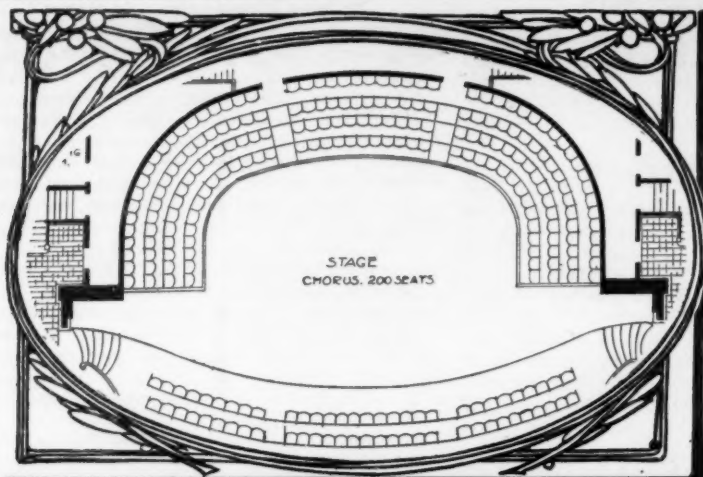
#### Sousa in Europe.

SOUSA and his band are having a phenomenal success in Great Britain. The receipts, according to a member of the English syndicate which arranged the tour, "have exceeded those of any other musical organization that ever toured the British Isles." Sousa will play a spring series of London concerts, beginning on Good Friday at Alexandra Palace. On Sunday, April 19, he will open a Continental tour in Paris, where he is booked for twenty-five concerts at the Nouveau Théâtre. After further appearances in Brussels, Amsterdam, Rotterdam, The Hague and other Continental cities, Mr. Sousa will return to England in June and play in the principal watering places. At all these concerts the soloists will be Estelle Liebling, the soprano, and Maud Powell, the violinist.

#### Davis' "New Jerusalem."

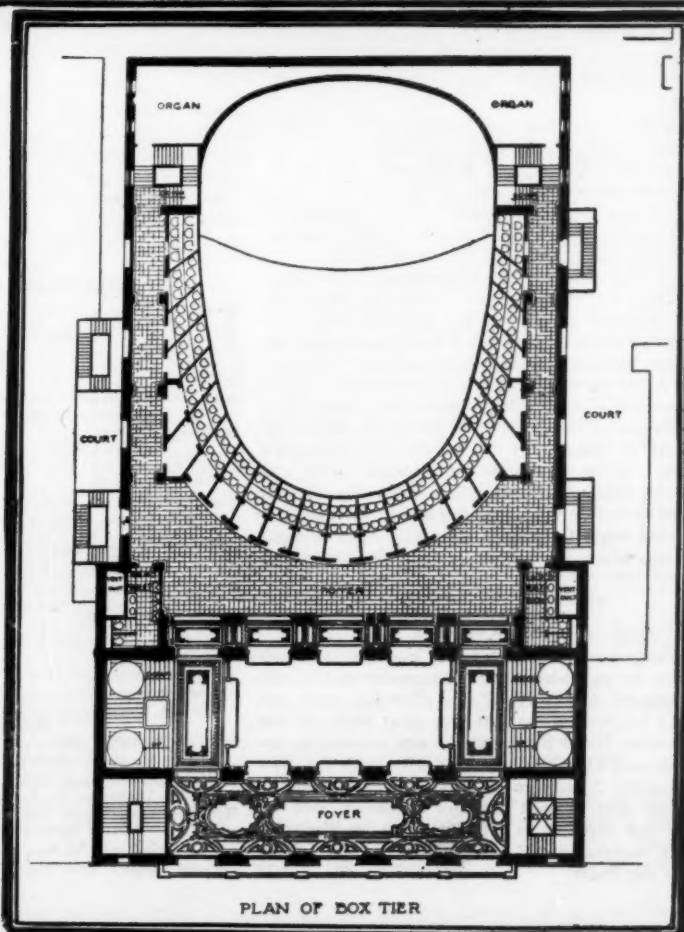
THIS pleasing cantata, for four solo voices and chorus, with piano or organ accompaniment, was recently given in Johnstown, N. Y., pleasing greatly, as may be seen by a short excerpt from a local paper:

Special interest was manifested in the work, as it is new, and this was the first presentation in Johnstown. Said a critic who was present: "It abounds in very strong chorus effects, the solos lie within the range of the voices, and are especially beautiful in their melodic construction, the bass and tenor parts being conspicuous. The ladies' chorus, also the soprano and alto duet, 'These Are They,' with chorus accompaniment, deserve special mention."



THE PROPOSED HOME  
—OF—  
THE CHICAGO ORCHESTRA.

THEODORE THOMAS, Conductor.





## THE BEETHOVEN CYCLE.

PHILADELPHIA, Pa., March 30, 1903.

**T**HE Philadelphia Orchestra gave its final concert of the season at the Academy of Music last Thursday evening. It was the fifth and last night of the Beethoven Cycle, of which so much has already been said. It was a fitting climax to the greatest musical season Philadelphia ever had.

The cycle, which began Friday evening, March 20, knew such audiences as its importance would demand. True, the opening concert was not favored with as large an attendance as the projectors of the cycle had hoped would turn out, but the Academy was well filled at the second concert, and more than well filled at all the three last week, the closing concert being favored with one of the largest and most enthusiastic audiences that ever heard an orchestral concert in Philadelphia.

At this late day it would be useless to recall any of the errors that the Philadelphia Orchestra made during the season. They are always unavoidable, especially in so youthful a project. But to Conductor Scheel and his body of artists only unstinted praise must be given for the general variety and excellence of their work. They accomplished everything that an orchestra, under the circumstances, could have accomplished, and made their season particularly noteworthy by giving the Beethoven Cycle, in a series of five concerts, a thing never before attempted by any orchestra director in this country.

The third concert of the cycle was given on Tuesday evening with the following program:

Overture, Fidelio, E major, op. 12.  
Symphony No. 2, D major, op. 26.  
Symphony No. 5, C minor, op. 67.

This program, like the preceding ones, was played in a manner to even more than come up to the expectation of the most enthusiastic admirers of Mr. Scheel and his musicians. To quote briefly the comments of the leading music critics of the city might be the best way to gain a consensus of opinion as to the orchestra's work.

The Inquirer said: "The 'Fidelio' overture was played with a fine lucidity and an impressive power, and the hearty applause which it elicited bespoke the effect which it had produced."

The Press said: "Mr. Scheel's fine interpretation of the Symphony No. 2 brought out all the loveliness of the larghetto, with its delicate play of light and shade, and was never played here with more effect, and consequently was received with vigorous applause."

The Ledger said: "The deepest impression of the evening was made in the large, broad, splendid handling of the Symphony No. 5. The slow movement of this symphony is not merely a lyric like the No. 2 Symphony; the brooding melancholy beneath its melody makes it profoundly moving, and the stirring manner of its performance by the orchestra had the effect of bringing all the players to their feet by the continuous applause. The triumphant ending of the symphony was equally a triumph for the orchestra and the conductor, and completed a noble concert nobly played."

Critics of the other papers voiced similar expressions of approval, an approval which was no doubt largely responsible for the still further increased attendance on Wednesday evening, when the following program was given:

Overture, Leonore, No. 2, C major, op. 2.  
Symphony No. 4, B flat, op. 60.  
Symphony No. 7, A major, op. 92.

The "Leonore Overture," No. 2, has been rarely heard here, and is really a fine and powerful composition. The orchestra interpreted it in a way to bring out its true fire and force, conveying to the audience the full beauty of the score.

The Fourth Symphony is one of the most buoyant, brilliant and beautiful of the series. The final allegro movement was played with spirit, precision and fine artistic effect, and the suave adagio and brilliant rondo movements were also admirably handled by the orchestra.

The majestic Seventh Symphony, which the master himself called "The Grand Symphony," was interpreted at the high level of excellence which the conductor and orchestra some time ago established and have since consistently maintained. The playing of this symphony requires the most exacting effort, and when we consider the limited time that Mr. Scheel must have had to prepare this work the result was truly remarkable, and indicates the possibilities of the local organization.

The Beethoven Cycle was triumphantly concluded Thursday evening with the following program:

Overture, Leonore, No. 3, C major, op. 72.  
Concerto for Piano, E flat, op. 73.  
Symphony No. 9, D minor, op. 125.

The Academy was crowded in all parts, and the spontaneous enthusiasm that was evinced throughout the evening, must have been a part compensation for the hard work of Director Scheel in his efforts to give Philadelphia music of the best.

The "Leonore" Overture, No. 3, was a pleasing introduction to the evening's enjoyment, and it led up to the "Emperor" Concerto, which was doubly interesting, in presenting with the Philadelphia Orchestra this city's most distinguished pianist, Constantin von Sternberg, who was the soloist, and the only one of the cycle. His masterly playing demonstrated anew his title to be considered a real virtuoso, and his brilliant style and thorough technique made the performance poetical, sympathetic and musicianly.

The long introductory movement to the Ninth Symphony was played with exceptional skill, as is true equally so of the curious scherzo and the long and meditative andante. At the end, when the composer abandons absolute music and turns to song, Philadelphia's own distinguished choral body, the Mendelssohn Club, came to the support of the musicians, and the beautiful "Hymn of Joy" was brilliantly sung. As a quartet for the solo part Mrs. Marie Kunkel-Zimmerman, Mrs. Osborne, Nicholas Douty and Mr. Schurig did brilliant work. Altogether, the playing of this Ninth Symphony formed a fitting climax to this memorable week devoted to the great master's own musical history.

Nor had the importance of this Beethoven Cycle been unappreciated of recognition by the bone and sinew of the orchestra—those who are spending the money for its sustenance, but the personal triumph of the skillful director was gracefully recognized after the performance of the overture, when he was presented with a floral wreath, lyre and harp, and John H. Converse, on behalf of the directors of the orchestra, bestowed upon him a bronze bust of Beethoven, in well chosen words, of compliment and congratulation.

It recalled but one other night in the musical history of Philadelphia of a similar occurrence and demonstration, and that was at the close of the seventeen weeks' season of grand opera given in this city some years ago by Gustave Hinrichs, when, on the final performance, his supporters and backers paid an equal tribute of appreciation.

Arrangements have already been formulated for the next season of the Philadelphia Orchestra, under Director Scheel. With the creditable work of this season as an incentive, he will at once start in to prepare for another and a still greater one.

W. W. HAMMOND.

## Kneisel Quartet Program.

**A**T the last New York concert for this season, on March 31, the Kneisel Quartet played Schumann's A minor Quartet, Brahms' C minor Trio and Beethoven's E minor Quartet.

Great preparations have been made for the performance of "Die Walküre" at Nantes. The scenery has been obtained from Paris, and the orchestra strengthened by sixty-five pieces. It is expected to be the most important artistic performance that has taken place at Nantes for many a year.

## W. L. Blumenschein's Work in Dayton.

**W.** L. BLUMENSCHIEIN, of Dayton, Ohio, is completing a season of great activity. Besides conducting the concerts of the Dayton Philharmonic Society and teaching a large class, Mr. Blumenschein has given six recitals at his studio, at which programs were presented by advanced young students. Indeed the character of the compositions heard at this series of the recital suggests that the performers and singers are entitled to artistic rank.

Earlier in the season the Oliver Ditson Company, of Boston, published five new piano works by Mr. Blumenschein, op. 103 to op. 109, and the titles are: "The Clog Dancer," "Little Coquette Waltz," "The Lovers Waltz," "With Courty Grace" (a minuet), "With Dainty Step" (a gavotte) and "To Them All—Everywhere." The dances are dedicated by the composer to Miss Edith Welling Dayton and Miss Irma Horn, of Lewisburg. The other piece, "To Them All—Everywhere," is dedicated to Miss Rosalind Ach and Miss Mary Ella Cook, both young residents of Dayton.

Tuesday evening, March 24, the Dayton Philharmonic Society gave a grand concert at the Victoria Theatre, Dayton, under Mr. Blumenschein's direction. The soloists were Mrs. Ella B. Williams, soprano; Miss Isabel McGregor, contralto, and Charles P. Holland, baritone. These, together with the Philharmonic Orchestra and chorus and Miss Mabel Cook at the piano, appeared in the following program:

Overture, Alfonso and Estrella.....Schubert  
Philharmonic Orchestra.  
Spinning Chorus, from Der Fliegende Holländer.....Wagner  
Women's chorus and orchestra.  
Symphony in E flat (composed in 1788).....Mozart  
Philharmonic Orchestra.  
By Baboon's Wave.....Gounod  
Philharmonic Chorus and Orchestra.  
The Lord is King.....Barnby  
Solo voices, orchestra and chorus.  
Chorus, The Lord is King.....  
Solo, Confounded Be All They.....  
Mr. Holland.  
Solo and chorus, Sion Heard of It.....  
Mrs. Williams and Women's chorus.  
Solo, O Ye That Love the Lord.....  
Miss McGregor.  
Interlude, Orchestral.....  
Double chorus, There is Sprung Up a Light for the Righteous.....  
March and chorus, Gloria Patri.....

## Korn Pupils' Recital.

**M**RS. CLARA A. KORN gave a pupils' musicale at her studio in East Orange, N. J., Saturday evening, March 21. Some very young pupils played, and these demonstrated Madame Korn's new method for beginners. Electa Canfield, who played the final numbers, has studied only six months with Madame Korn, and when she came to this teacher she had no knowledge of music, never having studied before. The program was:

Duet.....Sartorio  
Mrs. Korn and Maude Williams.  
Little Patriot March.....Krogmann  
Earle Soverel.  
Romance.....Ratbun  
Summer.....Lichner  
Lizzie Finan.  
Pleasant Memories.....Eilenberg  
Hedwig Schroeder.  
At the Mill.....von Wilm  
Nocturne.....Vogt  
Thauperlen.....Reynold  
Elsa Krueger.  
Duet—  
Choral.....  
Excerpt from Meister Martin.....Tschirch  
Gertrud and Hedwig Schroeder.  
Evening Bells.....Wolff  
Sonatina (first movement).....Kuhlan  
Howard Taylor.  
Allegretto.....Beethoven  
Cradle Song.....Durfield  
Gertrud Schroeder.  
Bohemian Song.....Aletter  
Frohsinn.....Giese  
Electa Canfield.

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CORSO VENEZIA 34, MILAN, ITALY,  
March 11, 1903.

**T**HE Italian carnival season has passed much the same as in former years, except that there was greater effort made on the part of il popolo to revive the old custom of masquerading in the streets. The attempts witnessed at Naples were rather weak and ineffective in that direction, though some were comical, grotesque and quite amusing. At Milan, however, where the people are allowed an extra celebration of four additional days, by the grace and foresight of that wise, musical and philosophic churchman, St. Ambrose, the efforts of the Milanese to get fun out of the dying season were much more successful and noteworthy. Not only were the streets filled with masqueraders of all sorts, styles and types on foot and in carriages, but there was a long train of floats, decorated wagons, containing the various guilds and unions of olden times, drawn by as many as a dozen fine looking white oxen gayly festooned; bands of musicians on wheels, on horse and on foot, all bedecked and bespangled from head to toe to suit the occasion. Most of the populace were throwing confetti and colored paper ribbons and innocently having a jolly good time generally.

Every advantage was taken of the extra days, from Ash Wednesday to the following Sunday, by making them in all respects genuine feast days—especially Thursday and Saturday becoming veritable “fat” days—as fully described by the writer in last year’s letter about this time to THE MUSICAL COURIER.

Musically, the last week of the Carnevale Stagione at Naples closed with the San Carlo opera performances of “Rigoletto” and “Aida,” followed by the ballet “Coppelia,” under the direction of Alessandro Pomè and Ferdinando Mugnone respectively. The company included such artists as Salomea Kruscenisca, Regina Pinkert, Maria Verger, Alessandro Bonci, Vignas, de Luca, Nani and others.

At the Teatro Bellini Miss Alice Nielsen (written “Aliss” on the bills at Naples) sang in “Faust” and in “Traviata,” succeeding entirely in pleasing her tuneful audiences of the South.

Young Gustavo Salvini and company appeared during the week at the Theatre Real Politeama in “La Morte Civile,” by Giacometti, and other plays made famous by the great actor Tommaso Salvini, his father.

There was also a concert of chamber music (the first of a series of three), directed by that splendid pianist and musician Professor Martucci, now a resident of Naples, consisting of trios by Haydn, Beethoven and Brahms.

Milan repeated at the Teatro alla Scala the performance of “La Dannazione di Faust,” by Berlioz, arranged in opera form, with beautiful scenery, which has been pleas-

ing the operagoers of that gilded and honored old house since its first production there this season.

It seems that Smareglia’s opera “Oceana” was not successful at the Scala, and that Verdi’s “Luisa Miller,” earlier in the season, failed to attract the habitués of that theatre.

Franchetti’s “Asrael” had to be postponed from time to time on account of illness of several of the singers. There has indeed been something like an epidemic of influenza among the artists of the Scala this year.

At the Dal Verme Theatre the opera, more or less successful during this season, now gives way to the annual visit at that house of a circus—that of “Rancy” this time.

The Lirico Theatre had a most successful season of opera in the autumn, during which the new opera “Adriana,” by Cilèa, was produced, meeting instantly with hearty approval, and has since been favorably received in a number of Italian opera houses.

As much, I regret to say, cannot be reported for the carnival season at the same theatre, which closed with the double bill of “Il Barbiere di Siviglia” and “Cavalleria Rusticana.”

Returning to Milan from Naples immediately after the carnival season there, I came up the Mediterranean on an ocean steamship to Genoa. Aboard the steamer, between those two ports, I made the acquaintance of a piano virtuoso named Max Lützow, a native of Berlin, Germany, where he has studied at the Königliche Hochschule under Rudorff and Schultze. For the last three years or so this pianist has been living in Italy, traveling about, and also into Egypt, visiting Alexandria and Cairo. At Tunis he practiced five hours a day, forming a concert repertory with which some day in the near future to entertain Americans, of whom and of whose country he has been told such wonderful tales.

Mr. Lützow is a young man of medium height, slender form, has light blue eyes, a youthful, downy growth of full beard, and a head adorned with a high shock of blond hair. His head is rather interesting; he is a vegetarian and reads philosophy.

The passengers were entertained with a long and varied recital of piano music, embracing selections from Bach, Schumann, Chopin, Strauss and Wagner-Liszt. Considering that the instrument upon which the pianist performed was but an upright piano—and such a one as may be imagined aboard a ship—accompanied by the throbbing and rumbling noises of the ship’s machinery, he played remarkably well. In some respects Lützow’s playing lacks evenness and finish—he is not yet a fully matured artist. Lützow’s playing of Schumann I liked best; but his natural trend seemed to be toward the Bayreuth master. This musician-pianist, while exceedingly modest, is hopeful and ambitious withal, and were he to be engaged by certain managers in America he would prove a grateful and manageable acquisition to their lists of concertizing artists.

Mrs. Grace Gruber, the pretty, dark eyed spouse of Frank Gruber, a young tenor from New York, has just returned to Milan after a short visit to her people in the United States.

Mr. Gruber Francesco has been studying in Milan for some time past and is now in Lisbon, where he will be joined by his wife immediately, after which they will proceed to Barcelona, where the tenor will prepare to make his début in opera. He comes of a musical family and should succeed.

Rosenthal’s concert, which was announced for the 2d of March at the Academy Santa Cecilia, Rome, had to be

abandoned on account of illness of the pianist. A concert was given instead by the quintet of Her Majesty Queen Margherita, consisting of Sgambati, Monachesi, de Sanctis, Iacobacci and Forino. The pianist Elvira Silla and the organist Bernardino Molinari also took part in this concert.

Signor Edoardo Sonzogno, the Milan publisher, has received 234 scores from ambitious composers competing for the prize of 50,000 lire offered by him. The number is composed as follows: Italy, 198; France, 19; Germany, 8; England, 6; Russia, 2; Spain, 1; and from America—none! While it was always supposed that such a prize would never be awarded to any musician other than Italian; that such a sum would never be allowed to leave Italy, and that the generous spirited and enterprising donator therefore could not risk giving the prize to any outsider—lest he be boycotted—it is, nevertheless, to be regretted that not even one American musician has tried to win this glorious prize.

DELMA HEIDE.

## MORE OF MONTEFIORE

In London.

**R**IGINAL criticisms and reprints of criticisms found in London papers on the singing of Miss Caroline Montefiore, the American dramatic soprano, have already been published. There are, however, some additional criticisms on her singing in the concert of Marie Hall, the violinist, at St. James’ Hall, London, March 5, to hand, of which the following excerpts speak for themselves:

LONDON REFERENCE, MARCH 8.

Miss Montefiore sang with refinement and taste. \* \* \* Her choice of songs was admirable and she was especially successful in her interpretation of Liszt’s “Wo Weilt Er” and in a pleasing example of Mr. MacDowell’s vocal writing, entitled “Thy Beaming Eyes.”

LONDON SUNDAY TIMES, MARCH 8.

\* \* \* the rendering of a good selection of songs by Liszt, Herr Richard Strauss, and Messrs. Hartman and MacDowell showed artistic intuition and refined feeling.

LONDON TRUTH, MARCH 12.

Miss Caroline Montefiore, an American soprano of repute, made a successful London début. \* \* \* She sang Liszt’s “Wo weilt er” with genuine artistic taste and feeling. The lady seems to have made a specialty of German Lieder, and her singing of Hartman’s setting of Heine’s legend of the ghostly Princess who came out of the grave at midnight for her love making was almost as successful as her rendering of Liszt’s song.

Miss Montefiore is in London and may make a visit to the Continent to sing in a number of the larger cities.

## The Woman’s Press Club.

**M**USICAL numbers preceded and followed addresses on “Citizenship” at the meeting which the New York Woman’s Press Club held in the East Room of the Waldorf-Astoria, Saturday afternoon, March 28. Mme. Evans von Klenner, chairman of entertainment committee, introduced the artists, and Mrs. Clarence Burns, chairman of committee in charge of the afternoon, introduced the speakers. The artists were Mme. Delhaze-Wickes pianist; Mrs. Walter Robinson, contralto; Walter Robinson, tenor, and F. W. Riesberg, accompanist. Mme. Wickes played brilliantly a waltz by Chopin and a concert study by Martucci, dedicated by the composer to Mme. Wickes. Although the program was lengthy Mme. Wickes was obliged to play again, and performed for her extra piece the Chopin study in A flat.

Mr. and Mrs. Robinson sang the duet, “I Feel Thy Angel Spirit,” by Graben-Hoffmann, and each a group of songs. The Robinsons have refined, sympathetic voices, and both in the duet and their solos gave pleasure. Mr.



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Robinson sang "Allerseelen," by Richard Strauss, and "The Danza," by Chadwick. Mrs. Robinson sang "Absence," by Little, and "The Wooing," an uncommonly good song, by Sieveking. Mr. Riesberg played discreet accompaniments.

The speakers for the afternoon were Mrs. Margaret Holmes Bates, J. G. Phelps Stokes, of the University Settlement; Miss Elizabeth Brenton, and Jacob A. Cantor, President of the Borough of Manhattan. Philip Carpenter, a member of the Women Lawyers' Club, and his wife, both were called upon to make speeches and did so, and Mrs. Eliza Archer Connor, a vice president of the club, was another impromptu speaker. Mrs. Anna Warren Story, a member of the club, gave a patriotic recitation.

The important addresses of the meeting were made by Mr. Stokes and President Cantor. Mr. Stokes, a member of a wealthy and influential family, is devoting his life to philanthropic work on the East Side. Mr. Stokes spoke on "Child Labor vs. Future Citizenship," and Mr. Cantor on "Education for Citizenship." Miss Brenton spoke on the newspaper as a help toward training future citizens.

At the final meeting of the year, to be held Saturday, April 25, the program will be wholly devoted to music, with Mme. von Klenner in charge of the afternoon.

#### Miss Howson's Pupils.

THE pupils of Miss Emma Howson gave a recital last Saturday afternoon in her studio in Carnegie Hall. The room contained as many persons as could be crowded into it. Those who deserve special mention were Miss Lillian Wells, an attractive young woman with a lovely voice, who sang Rogers' "At Parting" and "Obstination," by H. de Fontenailles; Miss Lorine Sales, a beautiful girl, with a warm mezzo soprano, who sang with great sweetness "Connais tu le Pays," from "Mignon," by Thomas.

One of the most pleasing numbers on the program was "The Snow," by Edward Elgar, sung by a full chorus of female voices, accompanied by two violins, played by Miss May Brown and Miss Fox, two talented young girls, who played with great purity of tone and good taste. Mrs. Thomas A. Stoddart was at the piano. Miss Howson led. It was a very meritorious performance.

Miss Araminta Reid, a quaint little lady, sang with delicacy and feeling "A Lullaby of the Night," by Brackett.

Thomas Stoddart, a son of the famous actor, sang with artistic feeling and a pure tenor voice a group of German songs.

Miss McKenzie, though a little nervous, sang the "Flower Song" from "Faust" very sweetly, and her enunciation would have put to shame some of our prominent singers.

Miss Edna Young contributed her share to the pleasure of the musicale.

Mrs. Thomas Stoddart played the piano brilliantly, both in accompaniment and solos.

Miss Antoinette Bruce sang "Still Wie Der Nacht," Bohm, with a rich soprano voice.

Miss Howson's pupils all show the excellence of their teacher's method, and give evidence of having been conscientiously and ably taught. While following her artistic career Miss Howson won great distinction as a prima donna. She knows how to impart her knowledge to others. Miss Howson is a legitimate teacher, and her success is gratifying to all who admire the true, the beautiful and the good in singing.

#### The Duss Batons.

JOHN S. DUSS, the celebrated leader, is an enthusiastic collector of famous batons. Recently he has obtained two valuable sticks, one owned by Johannes Brahms and the other by Karl Wilhelm, composer of "Die Wacht am Rhein." Both these batons will be used by Mr. Duss at his Madison Square Garden concerts this summer.

### R. E. JOHNSTON.

IT is all very well for Mr. Duss to be the genius that he is, but had he never been discovered he never would have been heard, and if never heard he never could have been appreciated.

To Robert E. Johnston belongs the honor of having discovered Duss. Johnston had heard through a mutual friend of the great success of the Economy Band at Ontario Beach, near Rochester, during the summer of 1901, and made up his mind to hear it for himself. But time dragged on and the season was over before he had an opportunity of doing so.

In September, however, he opened correspondence with Duss and on December 1 was called to Pittsburg to hear him and his band.

When King Ludwig of Bavaria wished to hear one of Richard Wagner's operas he ordered a performance in the



R. E. JOHNSTON.

Bayreuth Theatre and sat in solitary grandeur in the royal box, the only occupant of the theatre, applauding or not as he saw fit. It was thus that Mr. Duss received Mr. Johnston in Pittsburg. Engaging the Opera House for Sunday afternoon he played to Mr. Johnston many of his best pieces. "At the end of the concert," said Mr. Johnston, "I looked at my watch in amazement. I thought I had been in my seat an hour and found I had been there for nearly three hours and a half. I was charmed, delighted, mesmerized by this new musical wizard and I decided that if possible I would bring him to New York. With his metropolitan triumph you are already acquainted."

Mr. Duss is not the first of Mr. Johnston's "finds." For sixteen years he has been discovering and developing what he has discovered. M. Ovide Musin and Madame Trebelli were among his first ventures. Seeing that Musin was bound to be a success Johnston engaged him for six years and sent him twice to Australia for the summer season.

Next came young Henri Marteau, who proved to be a gold mine—with a limited output. But following him (it was now 1894) Ysaye put himself in Mr. Johnston's hands and carried everything before him. Engagements in Eu-

rope compelled him to return at the end of a very profitable season, but two years later saw him back again a greater card than ever.

In 1895 Mr. Johnston brought Sauret and Rivarde, the violinists, to this country. In 1896 Madame Carrefio and Herr Hubermann, the violinist, were under his management, and in the following year Nordica, Plançon, Gérardy and Pugno were his quartet of stars—all of whom made money for themselves and for their manager. Anton Seidl and his orchestra also played under the Johnston management this year with marked success. During the season of 1898 and 1899 Emil Sauer was brought over.

In the following year the theatrical bee buzzed in Mr. Johnston's bonnet, and tucking the "Little Nell and the Marchioness" under his arm he carried it to Boston, where it was hailed as the finest dramatic production seen in that city in years.

For two seasons dramatics claimed his attention, and even to this day he has three theatrical companies on the road, playing in small towns off the railroad, but, as Mr. Johnston expresses it, each company is sending in "two fat drafts a week to my office."

New Yorkers are well acquainted with the triumph made by Duss at the St. Nicholas Garden last summer, but they may have heard but little of the success that followed the band on its fall tour. For five weeks the band played every night to packed houses. The press and the public everywhere proclaimed Duss a second Gilmore, and his band the finest organization of its kind. Success followed the organization wherever it went, and it returned with added honor and an increased bank account.

Johnston's methods are spectacular, often excessively so—but he is always masterful. He controls the situation. He knows the public and gives it what it asks for. And what if he is apt to force a display of his wares. He is successful in getting rid of them, and that is what he aims to do.

Like John Wanamaker he believes in advertising. Like President Roosevelt he is intuitively and naturally enthusiastic. But he never wastes ammunition and seldom shoots over the mark.

#### Success of Edwin House, Pupil of Powers.

AT an entertainment of the Daughters of the American Revolution a week ago, Mr. House's singing was the occasion of the following notice in one of the local papers:

"The moment he had sung his first bar discerning musical ears knew they were listening to an artist. His repertory had been selected with judgment so that his powers of modulation were brought out to the full. Mr. House's vocal transition from the deep, powerful tones of the bass to those of delicately sweet and zephyr-like quality evoked the most enthusiastic applause, and he was compelled to respond to a number of encores. It was the judgment of the audience after the program that Mr. House is destined to great things. Mr. House is a pupil of Francis Fischer Powers, Carnegie Hall, New York. He is in his early manhood and his future is full of promise among the great singers of the country."

#### Caroline M. Polhamus Sings.

AT the Manuscript Society reception last week the California singer, though coming at the end of an insufferably long program, was especially pleasing in two songs by American composers, namely, Chaffin's "So Dear" and Sealy's "My Love So True." These are fine examples of the modern American love song, and coming after a series of operatic arias, Italian coloratura songs and so on, the listeners were refreshed by their charm of melody and harmony. Miss Polhamus sang without the notes, with distinctness of utterance and expressiveness of voice and feature which made the songs most enjoyable, so rousing applause was hers. Mr. Sealy accompanied.

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MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO, Ill., March 28, 1903.

**C**HICAGO paid a fine tribute to Theodore Thomas and his orchestra Friday afternoon, when the last concert but one of the twelfth season was given by filling the Auditorium and signifying its appreciation by close and sympathetic attention. Mr. Thomas, in deference to the impressiveness of the occasion, had prepared a program fitting and memorable. It follows:

Suite No. 2, B minor.....Bach  
Overture, Rondo, Sarabande (Canon), Bourrée I. Bourrée II. Polonaise, Double Menuet, Badinerie.  
String orchestra and flutes.

Concerto for Violin, D major, op. 77.....Brahms  
Symphony No. 6, Pastoral, F major, op. 68.....Beethoven  
Vorspiel, Die Meistersinger.....Wagner

More often is Bach associated with fugues, masses and methods than with anything pertaining so closely to folly as dance music, even though so dignified as Suite No. 2. The unusualness of it delighted the people, and when, after the first stately movements, came the actual dainty, rollicking of the Badinerie, enthusiasm mounted high.

The great number of the afternoon was Brahms' Concerto for violin, D major, op. 77. This is justly called one of the most difficult of modern compositions for violin, for the technical demands are limitless, and demand a master's skill. A master there was at hand. Rugged, stern, close cropped, Hugo Heermann strode upon the platform as uncompromising as an Evangel, and remained so to the end, with never a symptom of frenzied abandon. He was master of himself, master of his instrument and master of the work in hand. Brilliant, scintillating technique, power, passion, tenderness were hurled at the audi-

ence from the very pinnacle of art, presenting the hitherto forbidding concerto with such sincerity and breadth of artistic perfection that demanded only the warmest approval. This was Herr Heermann's first appearance in Chicago, and was sufficient to prove that the highest praise given by Eastern and European critics was only meet.

Two encores were required to appease the enthusiasm. First the Gavotte in B minor, Bach, for the violin alone, and the second, a Bach Prelude, called forth continued admiration for the perfection of the master's skill.

Then came the ever popular "Pastoral," and Wagner's "Vorspiel" to "Die Meistersinger," which the orchestra gave with thrilling effect, closed the brilliant program. The orchestra fairly surpassed its own high standard in execution, delicate coloring and great bodies of sound in the crescendos. If it should be mute forever in the city that gave it birth the last effort will be a living memory. But it shall not be mute. F. N. Fay gave a rousing speech after the intermission, giving details of the hopeful outlook and urging the loyal people to continued and final effort.

It is fine to know the whole city is inspired to energy—from the Lake Shore Drive to the Settlements there is not a soul of proper pride untouched. Mr. Thomas received a flattering ovation after the concert.

#### The "Dream of Gerontius."

We are such stuff  
As dreams are made on, and our little life  
Is rounded by a sleep.

Reverent indeed must be the hand that would tear the curtain of that sleep aside, revealing its nature and its

end, pointing with solemn awe the passage of the soul through the fear of death to the dawning consciousness of infinitude, back through the parting struggle of the flesh, the desire to confess all unworthiness in a frenzied effort to appease the unseeing forces, reaching finally the calm resignation and the sleep.

Taken alone, these thoughts are awful ones, compelling, subjecting, but when interpreted through the medium of music by such a master as Elgar the effect is stupendous. Possessing a thorough understanding of the capabilities of the orchestra in tonal coloring and dramatic effects and also the possibilities of choral and solo work, Elgar has employed them all to the furthest extent, making his "Dream of Gerontius" one of the most complete and intricate undertakings in musical history. Not only complete in a technical and scientific sense, for the touch of the poet is there lifting the whole into the atmosphere where the supernatural is felt.

This work received its initial performance in America at the Chicago Auditorium, Monday, March 23, when it was given by the Apollo Club and Theodore Thomas' Orchestra before an audience that completely filled the immense hall and responded with wonder and reverence to the master's work.

The opening Prelude, in true Wagnerian style, is composed of thematic motifs suggesting the emotions through which the soul passes and which are specialized in the main structure. Nor is this true alone of the Prelude—the entire work is suggestive of Wagner in the prominence of the orchestra and in the way in which the vocal and orchestral scores supplement each other.

Immediately after this prelude, the vocal score begins with a tenor solo sung by Gerontius, who is conscious of approaching death, and, filled with the dread of dissolution and the judgment, he prays for grace and strength. As he finishes his suffering appeal, like a breath of love and divine helpfulness begins the exquisite "Kyrie Eleison" of the assistants, which gradually swells into a magnificent chorus in which every instrument of the orchestra and every subdivision of the chorus is given full value in a splendid ensemble which envelops and uplifts one by its grandeur and impressiveness. Gerontius, receiving new courage, arouses his soul to meet the end, while the chorus, full of tender compassion, intercedes with "Be merciful, be gracious," finally dying away and leaving the weakening Gerontius praying alone. This part ends with the impressive chant of the priest and the fine, stately chorus, "Go in the name of Angels and Archangels," which finishes in an exquisite pianissimo.

The second part opens as the first, with a tenor solo. Surrounded by infinity, endless space, endless silence, alone, gone all earthly ties, not yet come the heavenly ones, the soul of Gerontius is amazed, oppressed; then as fear approaches, comes the voice of the Angel, bringing hope and comfort. This gives the orchestra wonderful

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opportunity for color effects, which is made the most of by Elgar. It would be impossible to imagine pictures more vividly given through music than those one perceives with all the senses in this great work. From beginning to end the music speaks with unflinching accuracy. In this part particularly is one impressed by the vision of ethereal space, the soul's wonder and growing fear at the loneliness and immensity. It is a wonderful effect wonderfully given, but it might be suggested somewhat too long sustained, for the earthly senses tire of the unusual heights. This theme continues as the Angel conducts the soul on its journey to the judgment seat. As they approach the heavenly gates, the harmony of the music gives way to a bedlam of dissonance—jeering cries and demoniac laughter representing the fiends awaiting their prey. This is thrillingly dramatic, giving scope for a picture opposite from heavenly, which is tremendously given. With the chorus mocking and jeering, accompanied by an orchestral frenzy, one feels there is nothing to be desired. After this hubbub the ethereal theme is continued until a chorus of exquisite beauty announces the opening of the gates of Paradise.

Here is a glorious crescendo which is the magnificent effort of the production. The next dramatic episode is a solo of the Angel of Agony, an unusual bit of composition and exceedingly brilliant. After this the themes of the beginning are taken up and finally worked into a splendid climax.

The soloists were Mrs. Jennie Osborn Hannah, Evan Williams and Gwilym Miles. Mr. Williams, the tenor, sustained the most trying part and marked his work with appreciation and fine interpretation. It was unfortunate that he was handicapped by an annoying hoarseness, which, however, did not eclipse his wonderful quality of voice. Mrs. Hannah was unmistakably satisfying and artistic in her beautiful rendition of the soprano part, and Mr. Miles was, as usual, splendid and effective.

The work of the Apollo Club splendidly testified to the painstaking efficiency of the director, Harrison Wild, while the orchestra won unreserved praise for the perfection of its reading and interpretation of the difficult score.

#### The Grand Opera Season.

Music lovers of Chicago are awaiting the opera with keen anticipation, as the season promises to be one of more than usual brilliancy.

George H. Wilson, who is undertaking the management for Mr. Grau of the performances of grand opera in Chicago, says in his announcement: "The casts and production assured during the Chicago season will be at

least equal, while in some instances they may be even superior, to those seen in New York."

The repertory promised and the list of famous artists announced will fulfill the expectations. The opening program, Tuesday, April 7, will be a novelty as, quite contrary to custom, a double bill will be presented. First, "La Fille du Régiment," with Mme. Sembrich, Mme. van Cauteren and Mr. Salignac in the cast, to be followed by "Pagliacci," with Mme. Fritz Scheff, Mr. Alvarez and Mr. Scotti. Wednesday evening, April 8, the splendid performance of "Die Walküre" in German will be given, with Mme. Galski, Mme. Schumann-Heink, Mme. van Cauteren, Miss Bauermeister, Mme. Fritz Scheff, Miss Marilly, Mme. Seygard, Miss Carrie Bridewell, Mme. Nordica, Mr. Burgstaller, Mr. Bispham, Mr. Elmsblad appearing, conducted by Alfred Hertz, which will be this conductor's initial appearance in Chicago. Thursday evening, April 9, "Die Meistersinger" will be given, with Mme. Galski, Mme. Schumann-Heink, Mr. Anthes, which will be his first appearance in Chicago; Mr. van Rooy, whom we have heard in recital; and David Bispham, an old favorite, in the cast. Friday evening, April 10, "Faust" will be given, with Mme. Fritz Scheff as Marguerite, Alvarez as Faust, Campanari as Valentine, and Edouard de Reszké as Mephistopheles. Saturday afternoon "Tristan and Isolde" will be given a presentation by Mme. Nordica, Mme. Schumann-Heink, Mr. Anthes, Mr. van Rooy and Mr. de Reszké. "Aida" Saturday evening, with Mme. Galski, Miss Marilly, Mme. Louise Homer, Mr. Scotti in the principal parts, is announced.

The second and last week of grand opera will open with a performance of "Don Giovanni," with Nordica, Sembrich, Galski, de Reszké and Scotti interpreting. Then comes "Un Ballo in Maschera," with Galski, Homer, Scheff, de Marchi, Campanari, de Reszké in the cast. Wednesday evening "Siegfried" will be given, with Nordica, Scheff, Schumann-Heink, Burgstaller, van Rooy and Bispham appearing. Thursday evening, April 16, a double bill comprising "Don Pasquale," with Sembrich, Dani, Scotti, Glibert and Vanni, and "Cavalleria Rusticana," with Seygard, Bauermeister and Campanari as stars. Friday evening Meyerbeer's "Le Prophète" with Schumann-Heink, Alvarez, de Reszké in the cast. On Saturday afternoon the "Magic Flute" will be given, by request, with the entire list of artists in the cast, and Saturday evening "Götterdämmerung," with the following cast: Nordica, Schumann-Heink, Burgstaller and David Bispham, will bring the season to a close.

The concert given at the Grand Opera House on Sunday last by George Hamlin was a most successful and attractive affair. The special feature of the afternoon was the harp solo by Enrico Tramonti, the new harpist of the Theodore Thomas Orchestra. Never before has Chicago understood the possibilities of that instrument. Such wonderful technical skill and fine musicianship as Signor Tramonti exhibited were conducive of the rarest effects. Two encores were demanded. Mrs. Sue Harrington Furbeck sang a very interesting group of songs and Mr. Hamlin's work was much appreciated. Mr. Lieblich, who also appeared on the program, was much enjoyed.

Madame Roger-Miclos, the noted French pianist, gave a very delightful recital Thursday evening in the Fine Arts Music Hall. The lady's chiefest charm lies in the delicacy of her technic, which gives great perfection in runs and the dainty Chaminade like compositions. This specialty produced a great sameness throughout the program, confining the artist to numbers that permitted of its display. There was something of a lack of breadth and im-

pressiveness through the evening, but the audience was highly pleased with the effective numbers given, demanding the repetition of one and an encore at the end of the performance. This was the "Romance," of Rubinstein, and was given in a very satisfactory manner.

The public is relieved and gratified to learn that Mr. Zeisler has so far improved that he will soon be able to be removed to his own home. This relief from anxiety will enable Fannie Bloomfield Zeisler, America's foremost pianist, to begin her tour April 1 as arranged. Upon the 1st this artist appears in Muscatine, Ia., and on the 2d in Davenport, Ia., with the Theodore Thomas Orchestra, after which the Western recital tour, extending as far as Denver, will be continued under the direction of Mr. Collins.

The "Grand Concert" given March 26 by the newly organized orchestra of the American Conservatory, under the direction of Herbert Butler, was a most successful affair, both from an artistic standpoint and in the way in which it was received by the audience. A number of pupils of the school appeared, evincing the great care bestowed upon them by their instructors.

The Chicago Harmonic Society, originated by a number of North Side singers, will make its second public appearance April 6, at the Bush Temple of Music, in Sir Arthur Sullivan's "Golden Legend" and Mendelssohn's "Hymn of Praise."

The Evanston Musical Club gave a concert March 26, for the Thomas Orchestra fund, at which \$1,000 was raised. The work presented was Sir Arthur Sullivan's "Golden Legend," and the soloists were Mrs. Jenny Osborn, soprano; Mabelle Crawford, contralto; Glenn Hall, tenor, and William Holland, baritone.

Ossip Gabrilowitsch has been compelled, on account of illness, to postpone his recital at the Fine Arts Music Hall, announced for the 29th, until Sunday afternoon, April 12.

A recital by Bogee Oumiroff is announced for Saturday morning, April 4, at Music Hall.

Miss Carolyn Louise Willard will give a recital in Fine Arts Music Hall on Thursday evening, April 2.

The last of the series of three mornings of chamber music presented by Miss M. Jeanette Loudon was given March 26. Miss Loudon was assisted by Julia Runyon Gordon, soprano, and Otto Roehrborn, violinist, and Hermann Diestel, violoncellist, both of the Spiering Quartet. The program was most enjoyable and artistic, reflecting great credit upon the young lady's ambition and energy.

Miss Freeda Pauline Cohen is the first American woman who has succeeded in bringing a comic opera to presentation.

"The Voyagers," of which Miss Cohen has composed the book and lyrics, as well as the music, will run during the summer at the La Salle Theatre, beginning the first week in May.

The "Peggy from Paris" Company, now playing at the Studebaker Theatre, has been strengthened by the engagement of that versatile and excellent comedian, Edward J. Connelly, in the role of Cicero Grampis. Mr. Connelly is best remembered in recent years as Ichabod

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Bronson in the world renowned "Belle of New York," having headed the cast of that production during its two years' run in London and its subsequent revival in America. Colonel Savage has a merry galaxy of fun makers in his various companies, and in the front rank of these is Ed Connelly.

Lyon & Healy have won for themselves a high place in the list of loyal adherents of the Theodore Thomas Orchestra by donating \$5,000 to its preservation.

#### Jan Van Oordt.

Press notices of Jan van Oordt are as follows:

Jan van Oordt contributed the andante and finish from Mendelssohn's E minor Concerto and a Caprice by Saint-Saëns.

Jan van Oordt is certainly a master of his instrument, and is an intelligent and discriminating player. His reading of the Mendelssohn Concerto was broad and enlightened, full of spirit, color and sentiment.

His fine performance was given a hearty and enthusiastic reception.

The more florid and intricate Saint-Saëns selection was faultlessly executed and showed the artist's versatility and the perfection of his technique.—Evening Post, Chicago, October 27, 1902.

Mr. van Oordt played with his accustomed virtuosity, performing feats of startling technical skill, both in the final of Mendelssohn's Concerto and in the Caprice by Saint-Saëns.—Journal, Chicago, November 27, 1902.

Van Oordt played with great warmth and displayed a virtuosity that certainly ranks him among the leading violinists of America. His tone is long and sweet, especially in the higher notes, which sing forth in crystalline purity.—Chicago Journal, February 16, 1903.

Mr. van Oordt's brilliant violin playing stirred real enthusiasm.—Chicago Chronicle, October 27, 1902.

Mr. van Oordt is not unknown to Omaha audiences. He is a fine violinist, with a good, warm tone and an abundance of technique.—Omaha Daily Bee, October 22, 1902.

Mr. van Oordt makes of the violin a medium of music and pleasure, and his auditors last night demanded his frequent reappearance.—Illinois State Register, Springfield, January 29, 1903.

Mr. van Oordt, the violinist, is an artist of the highest ability. His tone is warm, rich and beautiful and his technique amazingly brilliant. The audience gave the player the generous applause he undoubtedly deserved.—Feoria Star, January 28, 1903.

Mr. van Oordt gave the Vieuxtemps Concerto in B minor. Mr. van Oordt seemed rather self-conscious that he was before an audience, but as he drew the bow across the strings the first time he became absorbed in his music, and he and his violin were one.

The audience became enchanted, and the beautiful strains of music introduced the audience and player into the absent friendship.—Daily Republican Register, Galesburg, January 31, 1903.

#### Frank Croxton's Success.

The basso Frank Croxton has been having splendid success wherever he sings. Below are a few of the press comments from different cities:

The song recital given last night at Merrick Lodge by Frank Croxton, of Chicago, was largely attended, and served to more

securely establish him in the estimation of his friends and admirers if that were possible. Mr. Croxton's singing last night afforded the music lovers of the city a rare opportunity to hear one of the foremost artists in the musical world. A young man, he has already acquired an enviable reputation, at present filling two of the most lucrative church positions in Chicago, where he is also a member of the faculty of the Auditorium Conservatory.

The program was replete with productions from the master composers, and in Mr. Croxton's interpretation was given a display of the remarkable scope of his voice. In this particular his work was truly marvelous, singing with delightful ease and purity of tone throughout the entire range of his voice. Mr. Croxton's work was thoroughly satisfactory. We hope to hear him again.—Lexington Herald.

At Merrick Lodge last evening Lexington people, and especially those who were musical, enjoyed a delightful treat in hearing the recital given by Frank Croxton, the Chicago basso. The large hall was beautifully decorated in palms and plants, and filled with an audience anxious to give their measure of applause to this splendid young artist, and in compliment to him the women of the audience had worn their prettiest, freshest toilets. Mr. Croxton's voice is a very beautiful one, full, rich and flexible, and he uses it with rare judgment. The program was a well selected one, giving the audience an opportunity of noting the voice's wide range, and withal a program of three most pleasing compositions. Mr. Croxton's reception was a deservedly enthusiastic one.—The Leader, Lexington, Ky.

That Lexington is not unappreciative of things musical was shown last night in the large audience that filled Merrick Lodge to overflowing to hear the recital of Frank Croxton, of Chicago. But few singers have appeared in this city whose ability has equaled that of Mr. Croxton, and his efforts last night were received with unstinted applause. The program arranged embraced an array of compositions that gave full scope to his fine basso, and he did them full justice. Mr. Croxton has a voice of superior qualities, rich, deep, smooth, pleasing in every part of his register. With his excellent phrasing and magnificent voice, he gave to his hearers an evening of song, the echoes of which will be slow indeed dying away.—The Argonaut, Lexington, Ky.

Miss Fay Hill and Frank Croxton, of the Chicago Auditorium Conservatory, were heard in a piano and vocal recital last evening by a large and well pleased audience. Mr. Croxton sang eight German and English songs and a cycle of ten by von Flieitz, illustrating the ideal love of a monk for a nun, and his final renunciation. He displayed a sonorous basso voice, which he uses with ease and judgment. His enunciation is clear, his phrasing artistic and his capacity for expression quite out of the ordinary.—Chicago Chronicle.

Frank Croxton sang both afternoon and evening, and caused much enthusiasm by his glorious voice and artistic singing. Mr. Croxton's appearance in Connersville could only be brought about as a family favor, and all who heard him are deeply indebted to Mr. and Mrs. Frazee. Probably the best work done by Mr. Croxton, from an artistic standpoint, was his German group; his singing of van der Stucken's "Die Schöne Blume" being especially beautiful.—Connersville News.

#### The Chicago College of Music.

Moritz Moszkowski has written Dr. Ziegfeld the following letter, anent the engagement of Emile Sauret for the Chicago Musical College:

Your communication to the effect that you have succeeded in winning Emile Sauret for your musical college in Chicago has dumfounded me, and has filled me with conflicting emotions. Through this engagement a dear old friend is taken away from me to a far distant land, so that the social intercourse which I enjoyed with him before will now be impossible. But for you and your institu-

tion the services of Sauret will naturally be of the greatest benefit. In America there is too much interest taken in piano playing, but Sauret's coming will create the greatest interest in the violin. I hope sincerely that he will be made very happy in his new life, and that he will find in every way the appreciation which an artist of such eminence deserves. This I hope with all my heart.

Respectfully your friend,  
MORITZ MOSZKOWSKI.

#### The Spiering Quartet.

The Chicago Tribune had this to say:

The Spiering Quartet completed its tenth season last Tuesday evening in Music Hall. The audience was of the generous proportions that have been the rule since the organization was brought under its new management, and the work of Mr. Spiering and his colleagues, as well as that of the assisting vocalist, Miss Mabel Shorey, was received not alone with favor but with the discriminative applause that told of musical understanding as well as appreciation.

The ten years have brought much of change to the quartet—change not only in personnel but still greater in ability. To one who remembers the playing of those first seasons and compares it with that heard last Tuesday the improvement made is both marked and gratifying.

Then it was the work of four distinct individuals, and each of them, try as he would, asserted his individuality. Now these four individualities have merged with surprising completeness into a single one and have become parts of a finely rounded whole.

Then the individual material was not of the worth always desirable for obtaining of best results; now individual progress has been made, until the component parts of this musical unit nearly enough equal in merit to make the ensemble performance finished and artistically satisfying.

The Spiering Quartet is now an organization to which the music life of the city may with all justice point with pride, and only hearty commendation and recognition are due Mr. Spiering and his three associates for the patient, tireless striving that has enabled them to attain to so high a degree of proficiency.

The program last Tuesday was of distinct attractiveness, including as it did the Schumann Quartet in F major, the César Franck Quintet and a group of songs. The quartet was played with exceptional technical finish and finesse, and with an insight into its poetic and emotional content that was illuminative. The variations were a delight merely in the sensuous beauty of the tone in which they were delivered, and the final allegro was inspiring in the animation and buoyant spirit that distinguished it.

In the Franck Quintet Mr. Spiering and his associates had the assistance at the piano of Rudolph Ganz. The composition is one of truly unusual musical interest and surpassing beauty. It is a creation that possesses the vitality and sweep that spring from inspiration—the auditor feels that the creation was less a matter of choice than of necessity. The composer had something to say, and the saying, while possibly a labor, was a labor of love.

It is a work that has climax, each of the three movements being stronger and more effective than the one preceding. The slow movement is of remarkable nobility and beauty, and the final allegro grips the auditor's attention and holds it to the close. The work was given with impassioned intensity, an appreciation of the composition's rhapsodic spirit and a fine proportion in shading and expression, that made the performance satisfying in exceptional measure.

#### Baldwin Organ Recital.

SAMUEL A. BALDWIN will give his closing organ recital at Holy Trinity Church, Brooklyn, tonight. He will play compositions by Bach, Wagner, Piuetti, Lemaigre, Hollins and Liszt. The vocalist is Charles Stuart Phillips, tenor.

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## PHILADELPHIA.

PHILADELPHIA, March 30, 1903.

**T**HE important musical concerts, as far as have been announced, closed with the last of the Beethoven Cycle last Thursday evening, a full report of which final concerts, by the Philadelphia Orchestra, will be found in another column. The various conservatories and private schools, as well as operatic organizations, are preparing for a more than usually active spring season.

The Kosman Quartet gave the last concert of its winter season last Wednesday evening. The first number on the program was the Beethoven C major Quartet. This third quartet is a very graceful one, and was admirably played, particularly the popular "Minuetto." The concert closed with Dvorák's "American Quartet." The soloist was Helen Boice-Hunsicker, the popular Philadelphia soprano, who sang "Das Glockentuermer's Tochterlein," by Loewe; the "Cavatina" from "Hunyada Laszio," by Erkel; "Spinnlied," by Moniusko; "O Komm im Traum," by Liszt, and "In Der Rosenlaube," by Bungen.

The pupils of the Hyperion School of Music gave an enjoyable musicale at the Odd Fellows' Temple Auditorium March 24. Those taking part in the program were the Misses Elsie Hinkle, Carrie McBride, Frances Liddle, Abby Upham, Anita Richards, Mary Radcliffe, Helen A. Chew, Clara B. Crosin, Helen H. Brendlinger, Anna Brown, Helen D. Walnut and Frank Lane, Nelson A. Chestnut, E. M. Patterson, F. E. Cresson, Herbert B. Evans, Frank G. Sayre, Eugene K. Krause, William C. Brown, George R. Pomeroy and Harry C. Detweiler.

The full choir of the Holy Trinity Church, one of the most excellent in this city, will sing Mercadante's "Seven Last Words" on Wednesday evening, April 1, under the direction of Ralph Kinder. The solos will be taken by the quartet of the church, Miss Belle Bump, soprano; Miss Maud Rees, contralto; W. H. Pidgin, tenor, and A. E. I. Jackson, bass, assisted by G. Russell Strauss, baritone.

The Olivet Orchestra, of the Olivet Presbyterian Church, one of the best amateur orchestras in this city, will give a concert at the church on Tuesday evening, April 7.

A musicale, called "A Lenten Morning Recital," was given last Thursday in the music room of the Acorn Club, by Miss Beatrice Walden and George Dundas. The feature of the recital was Liza Lehmann's "In Memoriam." Miss Walden has a charming voice, a sweet, pure contralto, and she sang the setting of the famous poem with a nice feeling and with telling effect. She sang also Allitsen's "Since We Parted"; Parke's "Thy Name" and the ever beautiful "The Roses of Yesteryear," by Ethelbert Nevin. George Dundas, who has a fine tenor voice, sang Spieker's "Im Grasse Thauts"; Schubert's "The Muse's Son"; "Ah, Moon of My Delight," from the "Persian Garden," and the "Spring Song" from "Die Walküre."

The annual concert of the Choral Class of the Drexel Institute was given in the auditorium of the institution last Wednesday evening, under the direction of Prof. Charles M. Schmitz.

"Hora Novissima," a cantata by Horatio Parker, was sung last Wednesday evening by the quartet and choir of St. James' Roman Catholic Church, under the direction of Wasili Leps. The soloists were: Mme. Marie Nassau, soprano; Miss Elizabeth Pattee, contralto; Harry B. Gurney, tenor, and William G. Ringeisen, bass.

The first performance in Philadelphia of César Franck's choral work, "The Beatitudes," will be given at the Academy of Music on April 17 by the Philadelphia Choral Society. It will be given in its entirety and the society regards this as a fitting culmination of its season's work. It will be quite interesting to compare Berlioz's "Damnation of Faust," which the society produced earlier in the season, to the work of this newer Frenchman, thoroughly typical of the modern French music.

The soloists are as follows: Anita Rio, a New York soprano; Mrs. W. O. Poetzelt, soprano; Kathryn C. McGuckin, contralto; George Dundas, tenor; Reuben Windisch, tenor; Gwilym Miles, baritone; Joseph Baernstein, basso. A full orchestra of fifty pieces will assist the society and a brilliant performance of the work may be looked for.

A piano recital will be given at 1617 Spruce street on Saturday evening, April 4, by Miss Grace Davidson Ackroyd, who will be assisted by Miss Marie Adelaide Zeckwer, soprano.

Bethlehem, the nearby quaint Moravian town, has decided to have a Bach festival again this year. The festival last spring was a musical event of national interest, and was attended by music lovers from all over the country, this city being well represented. It will be given this year during the week of May 11-16, in the Old Moravian Church, under the direction of J. Fred Wolle, and as on former occasions only music by John Sebastian Bach will be sung.

Three great events in the life of Christ—His birth, His crucifixion and His resurrection—will be musically represented. The festival will open on Monday, May 11, with the anthem "Sleepers, Awake, a Voice is Calling Thee," based on a German choral which seems suggestive of a command to prepare for the coming event, the Lord's birth. Then will follow the wonderful "Magnificat"—the song of Mary before the birth of Christ.

Tuesday afternoon and evening will be given over to the rendering of the Christmas oratorio, commemorating the birth of Christ. The oratorio is in six parts, three of which will be sung at each session. The entire evening of Wednesday will be taken up with solo and orchestral work. The trials and persecution of Christ prior to his crucifixion will be the theme. First will come an anthem for contralto, "Strike, O Strike, Long Looked for Hour." Then will follow an anthem for bass voice, "I With My Cross Staff Gladly Wander." The latter part of the evening will be taken up by the orchestra in rendering two concertos from among Bach's collection of six so called Brandenburg concertos, so called because of his having dedicated them to the Margrave of Brandenburg. These concertos comprise solos for the oboe, flute, trumpet and violin, with full orchestral accompaniment. The choir will participate in but one chorus on Wednesday evening, but will be heard in full strength on Thursday afternoon and evening in the St. Matthew Passion music.

On Friday night the Easter anthem, "The Heavens Laugh, the Earth Rejoices and Burating Nature Joins in the Song," will be followed by the anthem "God Goeth Up with Shouting."

The greatest interest in the entire festival is centred in the performance of Saturday afternoon and evening, when Bach's masterpiece, his Mass in B Minor, will be sung. A boys' choir of 100 voices will assist the regular choir, and while the orchestra will be composed of considerable local talent, the majority of the players will be secured from the membership of the Philadelphia Orchestra.

W. W. HAMMOND.

## To Be Married.

MISS ELSIE GERTRUDE BENNETT, daughter of Mrs. Marcus E. Bennett (Mme. Madeline Schiller) and a member of Daniel Frohman's Daly's Theatre Company, is to marry William C. Dickey at All Angels Church, West End avenue, New York, on April 15.

## SUZANNE ADAMS.

**T**HE Central Lyceum Bureau of Chicago, through its energetic manager, Fred Pelham, has recently arranged a contract for a series of concerts by Suzanne Adams which is a genuine "record breaker" in the lecture course business. That the tour will be a great success from an artistic standpoint, the high rank of the star and the superiority of her supporting company give full assurance, and that the financial side will be equally satisfactory, the management asserts is already made a certainty by the unusual number of profitable dates arranged for the company, although it has been announced less than four weeks.

Suzanne Adams is the first among the leading operatic singers to turn toward the tempting field presented by the lyceums, while still in the flush of youth and the successful beginning of a splendid operatic career. That her example will be followed, and that other stars will desert the stage for lyceum concerts, as opportunity offers, there is no doubt; but the fact remains that this beautiful and gifted young singer is the very first among the great prima donnas of the world to turn away from the triumphs of a stage career, to accept the laurels held out from this untrodden and almost unknown field. Madame Adams, with her lovely voice, her charming personality, and with youth and beauty to her credit as well, will find absolutely no rival to dispute her right to pre-eminence on the concert stage.

Madame Adams is now in London, being under contract to appear at Covent Garden for the summer season of grand opera, but will return to America early in the autumn to begin her engagement with the Central Bureau, the larger part of the series of concerts being utilized for the purpose of opening the more extensive courses in the principal cities, although many dates with musical societies will be filled.

Madame Adams' company is fully equal to the task of assisting a star of her merit, and includes Leo Stern, 'cellist; George Crampton, baritone, and a pianist.

Mr. Stern, Madame Adams' leading support on this tour, occupies an exalted place among the world's musicians, being considered one of the greatest of living 'cellists. His first professional tour was made with Madame Patti in England in 1888. In 1896 he gave concerts with Paderewski and Sauret, followed by a series in Paris, accompanied by Godard and Massenet. In March, 1896, he achieved the greatest triumph ever won by any 'cellist; the first performance of the Dvorák 'Cello Concerto in London. His success was instantaneous, and he was immediately engaged for its production at Prague, Berlin and Leipzig. Mr. Stern has appeared as a star in America with the Seidl Orchestra in New York, the Theodore Thomas Orchestra in Chicago, with Sembrich and Nordica en tour, and with many of the leading musical societies and important private concerts.

The career of George Crampton has very recently been reviewed at some length in these columns. His voice is a basso cantante of great beauty, and he brings to his work intelligence, earnestness and the true artistic temperament, without which no musician can hope for success. Mr. Crampton is a graduate of the Royal College of Music, and has sung with great success in English, Italian and Wagnerian opera, and with the leading choral societies in England and Wales. He was a member of the Elizabethan Stage Society in London, and also of the private choir in the state concerts at Buckingham Palace, and resigned the position of solo basso at St. Margaret's, Westminster, to make his permanent home in America. Mr. Crampton has already appeared with several of the leading musical societies in this country.

With a company so complete, the success of the concerts is a foregone conclusion, and the beautiful young prima donna may well congratulate herself upon her happy entrance into the new and interesting field which the lyceum platform opens for her. The Suzanne Adams tour begins early in October, and probably will extend as far West as the Pacific Coast.

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## NEW ORLEANS.

NEW ORLEANS, March 19, 1903.

**T**HE drenching rains that have visited this city for the last week have interfered with many musical events. Instead of attending the piano recital by Mme. Samuel at the home of Mrs. Harry Howard last Saturday afternoon, those who were not caught out in the cloudburst remained at home and saw the city turned into a Venice. Every street was a miniature river, and in some streets the water was several feet deep, which necessarily brought with it some destruction. The recital referred to will be given next Saturday at the same time and place.

On last Tuesday a reception and musicale in honor of the distinguished journalist Roswell Field, tendered by Mr. and Mrs. Samuel Sansum and Miss Asenath Genella, was also interfered with. It simply poured, and the guests who responded to the invitation were largely of the sterner sex, but this flooded condition, which at first seemed a calamity, especially to the stranger, has cleared away and once more we are treading upon dry ground, even if the heavens still look ominous.

Recently Miss May Randolph entertained a few of her friends at a very interesting recital, assisted by the violinist Mark Kaiser. The program was as follows:

Sonata, op. 27, No. 2, Adagio sostenuto.....	Beethoven
Impromptu.....	Schubert
Two Little Minuets.....	Rameau
Sicilienne.....	Bach
Prelude, B flat.....	Bach
Miss Randolph.	
Sonata, piano and violin, op. 8, F major.....	Grieg
Mr. Kaiser and Miss Randolph.	
Etude, op. 25, No. 5, E minor.....	Chopin
Loose.....	MacDowell
Etudes Symphoniques.....	Schumann
Miss Randolph.	
Scottish Poem.....	MacDowell
A Wild Rose (from Woodland Sketches).....	MacDowell
Prelude.....	MacDowell
Miss Randolph.	

Recently I referred to "The Creole Songs from New Orleans in the Negro Dialect," set to music by Clara Gottschalk Peterson. I spoke of their excellence and how characteristic they were of these people, but I stated that Mrs. Peterson had culled them from the old manuscripts of her renowned brother, L. M. Gottschalk. In this last statement I was misinformed, and take pleasure in making the correction. Mrs. Peterson is herself a musician of note, also a native of New Orleans, and it was from her recollection of childhood, when she heard these quaint songs sung by her old mammy as well as others, that she compiled these typical though simple songs.

The Olympia Opera Company will soon open its summer engagement at the Athletic Park. It is understood that an opera by a local composer will be brought out and several other novelties given. Things are also active at West End, where vaudeville will be the attraction for the summer.

Next Tuesday Ferdinand Dunkley will resume his organ recitals at St. Paul's Church. His program will be devoted to works by Mendelssohn exclusively, which will be followed later by one devoted to the compositions of Wagner.

The New Orleans Choral Symphony Society is continuing with enthusiasm in preparation for its spring festival on the 24th and 25th of April. A visit to one of their semi-weekly meetings disclosed much conscientious work being done. The rigid examination enforced upon those entering this society has brought together nearly two hundred voices of unusual excellence, and the addition of more male voices, which is expected, will make it a banner organization. The program is about complete for the three concerts on the dates mentioned, which will include such works as: Selections from "Die Meister-

singer," which will occupy one and one-half hours of the second evening's concert; "Athalie," by Mendelssohn; "Land Sighting," by Grieg, for male voices; "The Heavens Are Telling," by Haydn; "Song of the Vikings," by Eaton Faning; "Lovely Appear," by Gounod, and the "Twenty-third Psalm," by Schubert, for female voices. The soloists engaged are: Soprano, Mme. Ragna Linné; contralto, Mme. Grace Whistler Misick; tenor, Ion Jackson, and basso, George Crampton. The orchestra has been under constant drill for some time and the forty-five comprising it will do their share toward making the festival a success as well as sharing in the honors. They will give Beethoven's Fifth Symphony, the Largo from "New World Symphony," by Dvorak; "Peer Gynt" Suite, by Grieg; the "Dance of Sylphs" and the Hungarian March from Berlioz's "Damnation of Faust," also the overture from "Der Freischütz." Mr. Dunkley is pleased with the musical talent here and there is every indication that the organization will be a permanent one.

Elaborate preparations are being made for the Easter services by the various churches. At St. Paul's "The Crucifixion" will be given.

A letter from Mrs. Edward MacDowell states that owing to the grip, which she and her husband have both suffered from, their trip to New Orleans will have to be postponed to some future date. This will cause many a long face to appear here, as Mr. MacDowell's visit was being looked forward to with much pleasure.

BERTHA HARWOOD.

## ROSA LINDE IN LOWELL.

**T**HE appended extracts are from criticisms of a concert in Lowell, Mass., at which Mme. Rosa Linde was the soloist:

Any one who was in attendance yesterday afternoon at the fourth recital of the season given by the Lowell Orchestral Society, in Huntington Hall, will agree that the concert was a very interesting one in every sense of the word, the orchestra playing in fine form, and the soloists being excellent.

Lowell people were afforded a treat in being given the opportunity to hear so eminent an artist as Madame Linde, the contralto, and in hearing her sing were thrilled by as beautiful a contralto as one could well wish to hear. Evenly modulated, with a wide compass and of excellent quality throughout, a clear intonation and perfect enunciation, Madame Linde made herself a favorite at once.

It was very evident that the perfect control of her voice was the result of years of patient study and experience. She was most heartily received and responded to two encores.—Lowell Daily Mail, February 23.

The contralto solos of Madame Linde were received with great pleasure. She gave four numbers and in each displayed a voice of wonderful range. Her first number was the Page's Air from Meyerbeer's "Huguenots." She was recalled and sang with fine effect the "Habanera," from the opera "Carmen." Her second appearance was in a double number, "Spring Song," by Reinecke, and "Serenade," by Strauss. Both were delightfully rendered and for an encore Madame Linde repeated part of the "Serenade." A. C. Spalding was her accompanist. Madame Linde is a singer of great merit, and her excellent work will always be recalled with great pleasure by those fortunate enough to hear her.—Lowell Daily News.

The fourth recital of the season, by the Lowell Orchestral Society, given yesterday afternoon in Huntington Hall, was one of the most successful in point of attendance and interest. The contralto soloist, Mme. Rosa Linde, of New York city, was a drawing attraction, and the confidence which she inspired when she first stepped upon the platform, was fully justified by her singing, in each of her four numbers. Her unusual vocal range, her dramatic temperament and her finished perfection of method unite to make her a singer worthy of more than ordinary praise.

Madame Linde sang first the Page's Air, from Meyerbeer's opera, the "Huguenots," which fully demonstrated her admirable smoothness of execution and the flexibility of her voice in its entire range. She was recalled, and sang with good dramatic effect and with commendable absence of theatrical tinsel, the "Habanera," from the opera of "Carmen." Her second appearance was in a double number, "Spring Song," by Reinecke, and "Serenade," by Strauss, the former being especially pleasing. She was again recalled and repeated a portion of the "Serenade."—Lowell paper.

## Miss Grace Fox.

**A** NOTABLE début was that of Miss Grace Fox, the talented young pupil of Mme. Poole-King, the other day at a concert given in aid of the Women's Aid Society, of Bay Shore, L. I. Many in the audience complimented the young singer for her beautiful voice and artistic interpretation of the songs assigned to her.

## QUESTIONS AND ANSWERS.

To The Musical Courier:

In your issue of January 28, on page 19, you print an article from a Pittsburg paper about a concert given by Alexander Lambert's pupils. Near the end of the article you say: "In another column will be found a full report of the concert." Will you kindly tell me the page and column I can find the full report?

J. R. L.

BOSTON, March 25, 1903.

The report to which we referred will be found on page 13, third column, of the issue of January 28.

## Burgstaller and "Parsifal."

To The Musical Courier:

Will you kindly inform me through the columns of your paper if the role of Parsifal has ever been sung at Bayreuth by Aloys Burgstaller, and also who sang it last year?

Yours truly,

M. Ross.

New York, March 13, 1903.

To our knowledge Aloys Burgstaller has not sung "Parsifal" at Bayreuth. Schmedes, of Vienna, sang the role last year.

## Addresses of Artists.

The Toledo Orchestral Club,  
Toledo, Ohio, March 19, 1903.

To The Musical Courier:

I am desirous of learning for our Orchestral Club the address of certain composers and directors, which I have no doubt you can furnish, and if you will do so on this sheet will esteem it a special favor. Give me the full name and address where a letter will reach them as far as possible.

Very sincerely,

L. H. CLEMENT,

Secretary and Treasurer.

Eduard Strauss.  
Adelina Patti.  
Jean de Reszké.  
Henry Marteau.  
Emil Sauret.  
Kocien.  
Silotti.  
Moritz Rosenthal.  
Paderewski.  
Fritz Kreisler.  
Harold Bauer.  
Jean Gerardy.  
Schumann Heink.  
Emma Calve.  
Jules Massenet.

Pan Antonin Dvorák.  
Edward H. Grieg.  
Felix Mottl.  
J. Rheinberger.  
Carl Reinecke.  
Max Bruck.  
Morice Levi.  
Felix Weingartner.  
Richard Strauss.  
M. Sucher.  
Charles Gregorowitch.  
Vladimir de Pachmann.  
Lillian Nordica.  
Marcella Sembrich.  
M. Moskowski.

We would be pleased to give the addresses of these various musical people in answer to the inquiry, but a number of them have frequently requested THE MUSICAL COURIER not to do so because they are overrun with letters and inquiries that are of no interest to them and that place them under obligations in the sense of replying. Naturally, every one of the above artists is on our subscription list, with the exception, possibly of M. Levi and J. Rheinberger, both of whom reside, we hope, in Heaven. Some of the names are also not properly spelled. In addition to this, it is a great work to go through our subscription list and take all these foreign addresses and write them out, and we would advise the club in question to address to us any particular question it wishes to have answered and we will see to it that the composers, &c., will answer. While they would not be likely to answer every association or club, they would be quite ready to answer a musical journal such as THE MUSICAL COURIER. For example, it is doubtful if Adelina Patti or Vladimir de Pachmann, or Moriz Rosenthal, or Paderewski, or Grieg, or Dvorák, or even Mr. Weingartner would reply to general inquiries, while they would reply to THE MUSICAL COURIER. It is not expected that they can answer every inquiry, no matter how courteous it may be, for they are intensely occupied, most of these people, with their professional work, and some of them have no secretaries and many of them are traveling.

The address of a man like Gabrilowitsch requires a full typewritten line. It naturally may be asked how we can devote so much time to answering this very letter,



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and we will say that this reply covers the ground of many other inquiries which are made. We always endeavor our utmost to treat the letters with the greatest respect that are written by those who make the inquiry, but there are certain things that are impossible, certain demands that are impossible of fulfillment, and we regret to be placed in that position. We might also add that Kocian is now in this country, as are Mme. Schumann-Heink, Lillian Nordica and Sembrich, and those people are here and can be addressed care of THE MUSICAL COURIER.

#### The Facts in the Case.

Boston, Mass., March 28, 1903.

To The Musical Courier:

Our attention has been called to the fact that you have republished an article from the March number of the Musical Record and Review on Rimsky-Korsakoff, reproducing also photograph and autograph, without giving credit either to the Musical Record and Review or to the writer, Alvah Glover Salmon. While we have no objection to having our matter printed in other journals, we insist at all times upon having it properly credited.

May we ask that you give credit to Mr. Salmon and to the Musical Record and Review, as you undoubtedly intended to do, but probably overlooked the matter?

Yours truly,

OLIVER DITSON COMPANY,  
Publishers of Musical Record and Review.

THE MUSICAL COURIER did not "republish" any article from the Musical Record and Review. We took from it simply some biographical data about Rimsky-Korsakoff that can be found in any up to date dictionary of music and musicians. Besides, we stated explicitly that the facts were gleaned by a writer "who had them direct from the composer himself." For the excellent reproductions of Rimsky-Korsakoff and his autograph we are indeed indebted to the Musical Record and we extend credit and our thanks herewith.

#### Brahms Not Guilty.

Chicago, Ill., March 20, 1903.

To The Musical Courier:

As a reader of THE MUSICAL COURIER may I ask a favor? Ever since the pianist Hochman played here in January I have been trying to identify a number on his program, which I observe is again printed in THE MUSICAL COURIER—a Melody by Brahms—and without success. I attach the marked clipping from THE MUSICAL COURIER, and add that I should consider myself doubly indebted if you can trace its opus or furnish me with the score.

Thanking you in advance for the courtesy of a hearing,  
I am, yours, &c., S. P. AYERS.

Brahms wrote no piano composition called "Melody." The item on the program is a misprint. At the New York concert Hochman played his own "Melody," but none by Brahms. An "Air," by Gluck, transcribed by Brahms for piano, has sometimes wrongly appeared on English recital programs as "Melody."

#### A Tenor Arrives.

BEN DAVIES, the English tenor, arrived on the Campania on Saturday for a short tour.

### EDWARD ILES' VOCAL SCHOOL, BECHSTEIN STUDIOS,

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LONDON, W.

"Evidence of the good training imparted by Mr. Edward Iles was displayed yesterday evening when this artistic vocalist brought forward a number of pupils at the Bechstein Hall. His method of dealing with voices is unaffected and absolutely free from trickery, by which he insures an even production, added to attention to good phrasing and clear enunciation, two great essentials that go far to the making of an artist."—Standard.

"Mr. Edward Iles is a vocalist who in voice and style strikingly suggests Mr. Henschel."—Manchester City News.

CONCERT DIRECTION

### PAUL BOQUEL,

PARIS, 39 RUE LA BRUYÈRE, IX.

GENERAL REPRESENTATIVE OF  
JACQUES THIBAUD, JOS. HOLLMAN, ETC.

### LUISE REUSS-BELCE.

LUISE REUSS-BELCE, like so many artists of the modern stage, was born in Vienna. There she pursued her studies under the efficient direction of Joseph Gaensbacher, who also trained Madame Ternina. Having completed her studies, she was at once engaged for the Court Theatre at Karlsruhe by Felix Mottl, who had heard the young artist in Vienna. Her debut was made in the role of Elsa in "Lohengrin," and there she sang the parts of Elizabeth, Gretchen, Eva, &c. At the close of her three years' contract she was recalled for a seven years' engagement. At this time she was married to the



MME. REUSS-BELCE  
As Elizabeth in "Tannhäuser."

well known pianist Edward Reuss, a favorite pupil of Liszt, the author of one of the best of the biographies of Liszt, and now a professor at the Court Conservatory at Dresden. During Mme. Reuss-Belce's engagement in Karlsruhe she created the parts of Cassandra in Berlioz's "Fall of Troy" and of Bedura in d'Albert's "Rubin," as well as the title role in Schilling's "Ingwilde."

Early in her career she had been called to Bayreuth to sing the part of Eva, and has sung every season since, taking the part of Fricka in the "Rheingold" and "Walküre." A warm personal friendship bound both Professor Reuss and his wife to Richard Wagner, and Franz Liszt himself personally supervised her studies of his songs.

Mme. Reuss-Belce has sung as guest on all the leading opera stages of Europe, and is a favorite interpreter of songs in concerts. She left Karlsruhe to accept a call to Wiesbaden, where the present famous Intendant Herr von Hülse was at that time in charge of the stage. From

this time on she sang the heroic roles, such as Brunnhilde and Fidelio. She often has been called to court for concerts before His Majesty Emperor William II, as also before Emperor William I, and during the visit of the Italian Monarch was especially "commanded" to Hamburg for the great court concert given in honor of the Italian King. In Holland she was especially favored by the young Queen. Naturally these occasions brought with them the decorations and favors which have their value as permanent remembrances of such services.

Her departure from Karlsruhe was made the occasion of a most touching ovation. After singing her final role of Carmen the stage was covered with flowers, and these gifts were showered upon one whom all loved. These presents were from splendid plati given by the Grand Duke down to sweet little mementos from the smallest chorus girls. Under her window, after her carriage had been dragged from the opera house to her hotel, the crowd gathered and she had to sing a final farewell aria.

For two years she has now been with Mr. Grau's Opera Company, and last year made the great tour, singing with special success in San Francisco. Her repertory is exceptionally great. She sings in over eighty operas, and her chief roles she is ready to sing with surprisingly little time for preparation. Once she was called upon at 7 o'clock to take the role of Sieglinde an hour later, and won the plaudits of so knowing a critic as Madame Sembrich.

Mme. Reuss-Belce is at present on tour with the Metropolitan Opera Company.

#### Wickes Invitation Musicale.

MME. LIZA DELHAZE-WICKES, the pianist, and Alfred Donaldson Wickes, violinist, gave an invitation musicale at the Baldwin studios in Carnegie Hall Friday evening, March 27, assisted by Mrs. Rollie Borden Low, soprano. Madame Wickes played pieces by Sacchini, Turini and Scarlatti that are seldom heard, a group of Chopin works, and compositions by Sgambati, Longo and Martucci. Mrs. Low sang the Mozart aria, "Il re pastore," in which Mr. Wickes played the violin obligato and Miss Kathleen M. Shippen the piano accompaniment, and in this number the singer revealed the purity of voice and vocal finish that has all along marked her work. Later Mrs. Low sang "Amarilla, Mia Bella," by Caccini, and a cradle song, and another song by Tschaiakowsky. The piano numbers by Madame Wickes, the hostess of the evening, were greatly enjoyed by the guests.

#### Why Melba Did Not Sing.

MONDAY morning the New York Sun published the following special cable:

"SYDNEY, N. S. W., March 29.—Madame Melba, the well known singer, who has been visiting Australia, her birthplace, for some time, was billed to appear at a farewell concert in Melbourne last night prior to starting for Europe, but to the intense disappointment of the public the concert was abandoned owing to a disagreement between Madame Melba and the manager, Mr. Musgrove. The latter, explaining the matter in an interview, said:

"I, being responsible to the public, wished to conduct the concert in my own way. Madame Melba wanted her way, and therefore the concert was impossible."

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## MONTREAL.

MONTREAL, MARCH 28, 1903.

**A**MONG a good many musical events which took place this week since I arrived from your city, the most important one was the appearance of Miss Ada Crossley at Windsor Hall on Friday evening last.

Miss Crossley proved herself to be a versatile vocalist, singing ballads composed in the seventeenth century with equal skill and fidelity as ballads by modern composers. She delighted the audience with her musical delivery, and was rewarded with generous applause. She was assisted by Deszo Nemes, violinist, who played compositions by Mendelssohn, Bach, Cui and Sarasate, with purity of intonation, but lacking in warmth and temperament. The audience was the largest and most fashionable one gathered in the hall this season, which is due to the manager, Miss Ada Moylan.

If my trip abroad last season was musically disappointing, my visit to New York, which was for only one week, was certainly not, and, as *THE MUSICAL COURIER* has been preaching for years that the so called musical atmosphere abroad is only a craze, as one can hear just as much and just as good music, but better performed, in New York than some of the capital cities in Europe. I will take Vienna for example, where Leschetizky is, and where during my week's stay in the capital of Austria, all I could hear was a mediocre performance of "Die Meistersinger," which I may compare to the performance of "Lohengrin" which I heard at the Metropolitan Opera House. I was so unfortunate as to hear an abominable accompaniment to Rachmaninoff's and Saint-Saëns' G minor concertos, which I can also compare to the accompaniment of the Philharmonic Orchestra to Madame Roger-Miclos' artistic performance of the latter concerto; but the two concerts which I attended given by the Boston Symphony Orchestra are indeed incomparable to any orchestra I heard during my entire trip abroad. That great organization has given in the past, and will doubtless in the future, marvelous interpretations of the classics, so remarkable for their psychological value. The performance by the Gewandhaus Orchestra in Leipzig, which I eulogized after I returned from abroad, was due to Nikisch; but the superb performances which I attended are due to the organization itself. Every member of the orchestra, as I watched them during the performance, plays with energy, enthusiasm and imagination, and the result is always that every single phrase and nuance was brought out to perfection. I only regretted that the Fourth Symphony, by Tchaikowsky, which was performed by the Philharmonic Society, which was a bombastic one, was not played by the Boston Symphony Orchestra instead of the Charpentier Suite, although the performance of that composition gave me a keen pleasure. I, however, was inspired by the interpretation of Schubert's C major Symphony in the second concert.

One of the features of my visit to New York was the violoncello playing of my esteemed friend Louis Blumenberg. Mr. Blumenberg, whom I had not heard for five years, played on the occasion a Romance by Fanciulli, which was dedicated to him by the composer. It was called on the program "Love Story," and was indeed well played by Mr. Blumenberg, and after twice being recalled, he came out and played for an encore a Melody in F by Rubinstein.

I must acknowledge my thanks to the Editor-in-Chief as well as to the editorial staff for the courtesy displayed toward me during my stay in New York.

In speaking of Leschetizky reminds me of a correspondence which appeared recently in *THE MUSICAL COURIER*, when the writer described the Vienna master as being eccentric but human, which undoubtedly he is,

but his prices for lessons are indeed inhuman; 25 gulden is more perhaps than Liszt ever got, and yet Liszt produced some of the greatest pianists living, and his name as a composer or as a pianist will never die out.

I was told by a good many musicians in Vienna these high priced fellows are only paid by Americans, who are known abroad to spend their money lavishly, while Europeans never pay such a price for lessons. The same writer stated in his correspondence that when Leschetizky dies the world will lose the greatest master. I may say that there were great pianists before Leschetizky began to teach, and there will be after he dies.

HARRY B. COHN.

## EDOUARD COLONNE.

**W**E present to our readers this week a reproduction from *Le Monde Musical* of a sketch of M. Edouard Colonne, as he appears when conducting his concerts. On March 2 M. Colonne celebrated the thirtieth anniversary of his assumption of the management of the Chatelet concerts, of which he was the founder. During this long series of years M. Colonne has distinguished himself by unwearied devotion to his art, and especially by the zeal and energy he displayed in introducing to the French public and popularizing new composers. He deserves the high credit of being the first to present to Paris a complete performance of the great works of Hector Berlioz, and also of being one of the



EDOUARD COLONNE.

first and warmest admirers of Richard Wagner, whose works the excellent orchestra, that he had trained and led, rendered most effectively. He was a constant visitor to the Bayreuth Festival performance.

At the celebration a few weeks ago he gave a performance of the "Beatitudes" of César Franck, in the course of which the executants presented to him a group of superb palms, and the oldest subscribers gave as a token of their esteem a grand lyre, bearing in letters of gold the dates 1873-1903. Applause from all parts of the hall and stage accompanied these testimonials.

## CONNECTICUT VALLEY NOTES.

SPRINGFIELD, MASS., March 30, 1903.

**T**HE Hampden County Music Festival will be held in this city April 17 and 18. Horatio W. Parker's "Hora Novissima" and Sir Arthur Sullivan's "Golden Legend" will be the chief vocal numbers, and a symphonic poem by Volbach and the Symphony No. 6 in C minor by Glazounow the leading instrumental pieces. In addition, the "Cockaigne" Overture by Elgar, a Liszt concerto, and several piano solos, besides vocal numbers from "Fidelio" and "Lohengrin." The assisting artists will be Joseffy for the piano, George Hamlin, Shanna Cumming, Frederic Martin, Andreas Dippel, Isabel Bouton, Ada Crossley, Emilio de Gorgoza, and Anita Rio for vocal numbers, and the Boston Festival Orchestra. The chorus will be composed of the three singing societies in Springfield, Holyoke and Northampton. The festival will be conducted by John J. Bishop, of this city.

Gabrilowitsch has been here for a concert since my last communication. He gave an excellent recital to a meagre audience. Mr. Regal noted the absence of the local music teachers and administered a deserved rebuke in the Republican. One of the local teachers answered the reprimand and maintained that it was out of the question for the local music teachers to patronize concerts costing \$1. If this is so, it indicates that our teaching fraternity is living on a very low plane of music life. Unless such recitals as Gabrilowitsch's are patronized, how and where are our local teachers to get any sort of ideals of their art? The admission of poverty carries with it a condemnation of teaching spirit and efficiency.

Miss Amy Murray was in Westfield last Friday and delighted the Tuesday Morning Club and invited guests with a recital of Scottish folk songs.

Edmund J. Myer.

**T**HE sixth season of the Lake Chautauqua Summer School for Singers and Teachers at Point Chautauqua on the Lake is announced to open Monday, July 13. Edmund J. Myer, the director, will again have able assistants. This school has constantly grown in favor with teachers and singers. The normal course of private and class lessons is especially in favor with teachers, as it is a practical study of a definite and logically formulated system of teaching. A new feature of this school is known as Assembly Day. On this day, which comes once a week, every student of the school who may so desire can hear all the private lessons of the day. This is of great value to those who desire to study the principles of teaching from a practical standpoint. Mr. Myer will close his studio early this season and go to Lincoln, Neb., where he will give a private and normal course on the plan of his Lake Chautauqua school, beginning on Monday, June 1, and continuing for four weeks. According to the prospectus, anyone wishing a more definite idea of Mr. Myer's summer course can get it by reading his latest book, "The Renaissance of the Vocal Art."

Mrs. Henry Smock Boice.

**M**RS. LUCIE BOICE-WOOD and Miss Susan S. Boice, daughters and pupils of Mrs. Henry Smock Boice, the well known vocal teacher, are rapidly coming to the front as church and concert singers.

Mrs. Woods' recent appearance at the second concert of the New Brunswick Choral Society was a distinct triumph. Her singing was the hit of the evening.

Miss Boice has a sweet but powerful soprano voice of wide range and great flexibility. Lately she has been the vocalist at the "Parlor Talks" given by Miss Louise Fischer, of Brooklyn, and her beautiful voice and distinct enunciation have made her a favorite.

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CINCINNATI, March 26, 1903.

**C**HERE was something worthy of record Wednesday night in the sixth evening concert by advanced students of the College of Music in Sinton Hall. The work was mostly of a character that left no doubt about the earnest endeavor of participants in a beautiful program. The Bach organ Prelude and Fugue in G major played by Melbourne Clements was given with clearness of rhythm and good understanding. Alvin Hertwig presented four of his pianistic endowments in a Bach prelude and Allemande, from "Parlita," in B flat major. Beethoven's "Bagatelle," C major, and the Clementi Sonata, op. 40, in B minor. He showed fine rhythmic grasp, strong finger technic and clearness of expression, but his playing had a mezzo forte sameness, with little expressiveness or contrast. Let alone poetic faculty. It was a matter of regret that Frederic Gerard was absent on the Symphony Orchestra tour, but his place was well filled by one of the violin students, who played with spirit and a good deal of talent de Beriot's "Scène du Ballet." Ed Hartman, basso, was heard to good advantage in "Der Sterbende Krieger" and "Why Do the Nations," from "The Messiah," Miss Westfield playing the accompaniment to the latter. The first he sang with a devout and earnest spirit, although it lacked life and dramatic expression. The Handelian arpeggios he delivered in good oratorio style.

"The Early Romantic School" will be the subject of A. J. Gantvoort's next lecture on the history of music, Wednesday afternoon, at the College of Music.

The First Presbyterian Church has engaged Frederick J. Hoffman, of the College of Music faculty, as organist and choir director. Mr. Hoffman will enter upon his new duties Sunday.

At the recent evening of sonatas by Mrs. Gisela Weber, violinist, and Miss Adele Westfield, pianist, many pleasing comments were made upon the sweet and resonant tone of the violin used by Mrs. Weber. This of course was largely attributed to the capability of the performer to bring out the artistic excellence of the instrument. It was not generally known, however, that the instrument was a genuine Stradivarius, the property of H. A. Weeks, who has a collection of rare musical instruments. Mrs. Weber became so impressed with the violin that she decided to purchase it from the present owner, and henceforth she will use it in her local concert work.

Next Tuesday evening the seventh concert by advanced College of Music students, assisted by the College Chorus, under the direction of Frank van der Stucken, will be given at Sinton Hall. Following is the program:

Organ, Sonata No. 6.....Mendelssohn  
Miss Harriet O. Smith.  
Voice, Recitative and aria, She Alone Charmeth My Sadness.....Gounod  
William Scully.  
Cello, Andante and Finale from Concerto No. 4.....Goltermann  
Frank Saffer.  
Elocution, Beethoven's Moonlight Sonata.....Selected  
Miss Brookie L. George.  
Voice—  
Litany.....Schubert  
To Scenes of Peace.....Mozart  
Die Lotus Blume.....Schumann  
William Scully.  
Piano—  
Impromptu on Manfred.....Schumann-Reinecke  
(Arranged for two pianos.)  
Scherzo from B flat minor Concerto.....Scharwenka  
Miss Emma Beiser and Miss Mary L. Akela.  
Chorus, Echoes of Moravia.....Dvorak  
The College Chorus.

Haydn's "Creation" will be presented the second week in May by the chorus from the Oscar Ehrgott Vocal School at the Auditorium.

Miss Amanda C. Steinfeldt, contralto, will give a concert at Greenwood Hall on Wednesday evening, April 15.

Asa Howard Geeding, baritone, is meeting with success in the East. Last Sunday he sang at St. Bartholo-

mew's Church, Brooklyn, at a performance of Rossini's "Stabat Mater." Hildegard Hoffmann was the soprano.

Oscar Ehrgott, baritone, returned from a very successful concert trip with the Cincinnati Symphony Orchestra through Michigan.

On Thursday evening, April 2, Mr. Ehrgott sings in Haydn's "Creation" with the Nashville Choral Society, Nashville, Tenn.

Miss Katherine Naez, soprano, has been engaged by the Wyoming Presbyterian Church, Wyoming, Ohio.

Thursday afternoon, April 2, the Ohio Conservatory of Music will present Miss Katherine Distlevath in an organ program. Miss Maude Rains, contralto, will assist. Both Miss Distlevath and Miss Rains are pupils of Mr. Bagley.

The Symphony Orchestra has returned from its tour through Ohio and Michigan crowned with success.

J. A. HOMAN.

#### Pergolesi's "Stabat Mater."

**A** REVIVAL of this work, now nearly 200 years old, written for women's voices alone with soprano and alto solos (sung by Beatrice Fine and Margaret Freeling-Norri), under the auspices of the Catholic Library Association, was given under the conductorship of Joseph P. Donnelly with his Church Quartet Club, twelve selected voices, a string orchestra and organ, in the Astor Gallery, March 26. An important feature was the explanatory discourse by the Rev. Henry G. Ganss, D. D., preceding the singing of this little heard work. Dr. Ganss gave a succinct history of the poem, and named some twenty-two musical settings of the work, among them Palestrina, Pergolesi, Haydn, Rossini, Dvorak and Henschel. Mr. Donnelly had given much time and thorough preparation to the work, and it was sung with finish and effect, though apparently pretty deep for the audience. Mrs. Fine's solo work was beyond criticism, so clean cut and beautiful in rhythmic values and interpretation was it, while Miss Norri poured forth a voice gorgeous in quality. The women associated in the ensemble were Mrs. Fine, Mary Mansfield, Melanie Gutmann, Janette Clerihew, Elise Erdtmann, Mrs. E. A. Knapp, sopranos, and Margaret Freeling-Norri, Louise B. Cornu, Henrietta Wilson, Florence Stockwell, Susie B. Judd and Edna Stern, contraltos, with Mr. Riesberg as pianist and organist. Preceding this there was a short program in which Dethier's "Ave Maria" and Bargiel's "Dragon Flies" were prominent, sung with delicacy of expression. A new Intermezzo by Pizzi, played by the orchestra, pleased greatly. Mr. Donnelly is to be felicitated on the evening, this conductor having his instrumental and vocal forces well in hand, and making the most of the very excellent material selected by him for the occasion.

#### Sunday Chamber Music Concert.

**T**HE second concert by the quartet of women string players was given Sunday afternoon at the home of Mrs. Richard Watson Gilder, 13 East Eighth street. As heretofore announced the artists united in this series of entertainments are Miss Olive Mead, first violin; Miss Bertha Bucklin, second violin; Miss Anna Otten, viola, and Miss Lillian Littlehales, cello, assisted by three pianists, Mrs. David Mannes, Miss Clara Otten and Arthur Whiting.

## BALTIMORE

BALTIMORE, March 29, 1903.

**B**OSTON Symphony audiences grow more appreciative in size and attitude each season here. At the last concert of the series, March 17, the huge auditorium of Music Hall was filled. Mr. Gericke presented, with the assistance of Ellison van Hoose, the following program:

Overture, Leonore, No. 3, op. 72.....Beethoven  
Aria, Unter den blühenden Mandelbäumen, from Euryanthe.....Weber  
Overture Fantasy, Romeo and Juliet.....Tchaikowsky  
Song with orchestra, Adelaide.....Beethoven  
Symphony in C major, No. 8.....Schubert

The orchestra played matchlessly, the Tchaikowsky Fantasy being the pièce de résistance of the evening. Mr. van Hoose was compelled to sing under such difficulty that it would be unfair to judge of him according to usual standards.

The Kneisel Quartet and Harold Randolph excelled themselves the following afternoon. Their program comprised Schumann's String Quartet in A minor, Locatelli's Sonata for cello and Brahms' Piano Quartet in G minor. This program was ideally presented. Mr. Schroeder's reception was extraordinary, as was his performance of the well nigh insurmountably difficult sonata.

Among the most enjoyable of the entertainments under the auspices of the Peabody Conservatory are those of an informal character, contrived for the benefit of the pupils, and from which the public is excluded. On the afternoon of the 20th inst. an unusually interesting concert of this kind was enjoyed, when Harold Randolph and Ernest Hutcheson gave a recital for two pianos.

From the limited but attractive literature some of the most beautiful compositions were chosen and splendidly rendered. They included the last movement from Bach's great C major Concerto for two pianos, the B flat Variations of Schumann, an arrangement of Saint-Saëns' symphonic poem for orchestra, the "Danse Macabre," and the same composer's variations upon the minuet from Beethoven's Sonata, op. 31.

Four well known local singers—Margaret Cummins, Sylvia Ware, Joseph C. Miller and Charles Rabold—late associated as the Brahms Quartet, gave a concert at the Arundell Club Tuesday evening, when they were assisted by Arthur Whiting. This was the program presented: "Liesbeslieder Walzer," op. 52, for piano, Brahms; "Suite Moderne," op. 15, A. Whiting; "Neue Liebeslieder Walzer," for quartet, op. 65, Brahms.

The public owes the quartet a vote of thanks for presenting the rarely heard and exquisitely beautiful Brahms waltzes.

Mrs. Isabel Dobbin and Clara Ascherfeld played musical and sympathetic accompaniments.

The suite which Mr. Whiting selected does not make so strong an impression as some of his other works. It was musically played and prompted the wish to hear the composer pianist more advantageously.

The eleventh Peabody recital was given Friday afternoon by Madame Blauvelt. Madame Blauvelt's voice is small, of wide range, great flexibility and exquisite quality. Her legato cannot be excelled, though exception must be taken to her mode of expression in the employment of sudden accents. A group of Italian songs were delightfully sung and gave unalloyed pleasure. The audience was one of the most enthusiastic of the season and redemanded a number of the songs, which were graciously repeated.

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**A** SPRING music festival will be given in Lincoln, Neb., on April 20 and 21. It will consist of three concerts, and will have the Theodore Thomas Orchestra. The first program will be popular, the second orchestral, and the third choral. The artists engaged are Miss Jennie Osborn, Bruno Steindel, Miss Jeannette Durno, Miss Grace van Valkenburgh, Glenn Hall, Charles H. Washburn and Frank Claxton. The choral work to be given will be Gounod's "Faust," in concert form. The chorus has commenced rehearsals, and will be conducted by Mrs. Carrie B. Raymond.

Miss Conner, assisted by her pupils, gave a recital at Macon, Ga., recently.

Miss Kathryn Flickinger, of Bluffton, is organizing a class of pupils at Decatur, Ind.

At Missoula, Mont., March 11, a musicale was given at University Hall by the pupils of Mrs. Whitaker.

At a recent concert in Wilmington, Del., the soloists were well known musicians—Ellis Clark Hamman, Julius Falk and G. Russell Strauss.

A recital was given at St. Stephen's Episcopal Church, Harrisburg, Pa., in March, by J. Prower Symons, organist of St. James' Church, Lancaster.

Miss Mabel Palmer, a pupil of Mr. La Villa, gave a song recital recently at Kansas City, Mo., assisted by Mr. Eaton, Mr. Rogers and Mr. and Miss Boucher.

Harry L. Vibbard, Mrs. V. G. Nichols, Mrs. M. L. Davis, Miss Lilla Taylor and George A. Russell, of the faculty of Crouse College, gave a concert recently at Syracuse, N. Y.

Mrs. Merriam, wife of the Director of the Census, recently gave a small musicale at Washington, D. C. Miss Katharine Gordon, formerly of St. Paul, and Miss Biddle were the soloists.

The Ladies' Musical Club of Topeka, Kan., met Wednesday, March 25, at the home of Mrs. Charles W. Gled. A lecture by Geo. B. Penny and a program on Brahms-Grieg were given.

At Wheeling, W. Va., March 17, Mrs. Cyrus P. Flick, Mrs. Zou Hastings Frazier, Miss Gertrude Riester, Miss Bertha Schrader, Arch Taylor and Frederick Huseman gave an interesting program.

Mrs. Geo. W. Parkhurst, soprano, Miss Charlotte E. Parkhurst, pianist, and James Moore, baritone, Topeka, Kan., have just completed a very successful concert tour at various points in Colorado, Arizona, New Mexico and California.

Stainer's "Crucifixion" will be sung at the First Reformed Church, Tarrytown, N. Y., at 4 o'clock on Palm Sunday, under the direction of the organist, Prof. J. M. Furman. The soloists will be Purdon Robinson, bass, and C. H. Miner, tenor. There will also be a chorus of fifty voices.

The students of the department of music, Lawrence University, gave a recital March 11, under the direction of Prof. John Silvester. Those taking part were Nellie Ober, Margaret Reynolds, Athol Rollins, Eleanor Miller, Sarah Silvester, Marie Latshaw, Elsie Barrett, Daisy Rogers, Nita Michelstetter, Mina Hooten and Nettie Artis.

A recital was given by the pupils of Lee G. Kratz at the home of Beecher Higby, Omaha, Neb., recently. The participants were James Stuydevant, Misses Edith Higby, Ella May Clark, Irene Godfrey, Ethelyn Forbes, Mrs. J. H. Johnson, Mrs. Myra K. Peters and Messrs. Harrison,

Brewster, Morrison, Archer, Mr. and Mrs. Gratton and Mr. Kratz.

A musical entertainment of rare excellence was given at the First Baptist Church, Troy, N. Y., early in March. Those who participated were Miss Hilde Swartz, Miss Helen M. Bradley, George Reynolds, William McCreedy, Miss Teresa McCormick and Miss Katharine E. Boughton, Miss Eva M. Lennox and Miss Clara E. Moore accompanists.

A musicale was given at the home of Mrs. Orie Lebus, Cynthia, Ky., recently by Miss Cochran's class. Those on the program were Miss Cochran, Mr. Winters, of Lexington, accompanist; I. J. Blackburn, of Lexington; Mr. Blancke, A. T. Fitzwater, Mrs. Orie Lebus, Mrs. E. W. Bramble and Misses Sidney Haviland, Betsy Ashbrook, Fannie O'Brien and Carry Fitzwater.

Miss Cora Campbell, Miss Minnie J. Ellis, Mrs. H. C. Kinsey, Miss Pearl Day, the Misses Ethel and Florence Redhead, Miss Ada Kammerer, Miss Blanche Burgess, Miss Kean, Miss Ada Carr, M. T. Witmer, Miss Hartman, Messrs. Wentworth McKenzie, R. H. Fountain, Miss Rosa Sherk, Miss Pearl Day and Miss Oslander, of Niagara Falls, N. Y., gave a concert recently at La Salle.

Recent recitals at Bethany College, Lindborg, Kan., included, March 17, a violin recital, and March 28, a sonata recital. On April 5, 7, 8, 10 and 12 "The Messiah" will be given, with a chorus of 530 voices and an orchestra of fifty pieces. All the members of the chorus, the soloists and orchestra and soloists are connected with the school. Theodore Lindberg is principal of the violin department.

A song recital by Miss Elizabeth Reinmund and Alfred Barrington took place at Columbus, Ohio, on March 16. Miss Reinmund is the seventh pupil of Mr. Barrington to be introduced to the musical circles of Columbus. Her predecessors were Miss Flora Huffman, Miss Matilda Wolf, Miss Martha Downs, Miss Florence Maynard, Miss Edna Orr and Miss Helen C. Shauck. Miss Reinmund is a soprano.

A large audience listened to the program rendered by the following pupils of Clara Louise Erwin recently at Professor Pontius' studio, Dubuque, Ia.; Christena Bradley, Blanche Redd, Mary Burns, June Carroll, Walter Leary, Clara Wood, Viola Knapp, Fred Woodrich, Blanche Taylor, Estelle Platt, Amelia Perleth, Maud Bean, Carrie Lossing, Annette Gerst, Edna Platt and Margery Dennis.

"The Prodigal Son," an oratorio by Henry B. Vincent, was given at Topeka, Kan., Wednesday, March 25, by the Topeka Choral Society of two hundred voices and the Topeka Symphony orchestra of twenty-five pieces, conducted by Prof. Geo. B. Penny. The soloists were Mrs. Frank S. Thomas, soprano, Mrs. F. H. Foster, contralto, Harry B. Pribble, tenor; David Bowie, basso and Miss Charlotte Parkhurst, pianist.

The program for Dr. C. O. S. Howe's recital in the Congregational Church, Upper Montclair, N. J., March 16, was listened to by an audience that filled the church to its greatest capacity. Mrs. Grace W. Toennies sang and Hans Ascheimer gave three numbers on the violin-cello. In the Fragment in D minor Dr. Howe appeared as a composer. After the recital quite a reception was tendered Dr. Howe by his friends as he left his position at the organ.

The last of this season's musical teas was given by the pupils of Mrs. W. H. Teasdale and of Miss Edith Teasdale in their studio, Savannah, Ga., March 14. The program was given by Miss Floride Banks, Blanche Ferguson, Flossie Mahn, Ethel Harms, Julia Frankenstein, Miss Margaret Chandler, Miss Lottie Keller, Miss Edna Middleton, Miss Riley, Miss Brown, Mrs. Treece, Miss Amy Garnett, Miss Sulter, Miss Frierson, Miss Baldwin, Miss Teasdale, Mrs. J. L. Lightsey, Miss Georgia Riley, Miss Jennie Haddon, Chris Connors, Miss Maoromat, Miss Pauline Meyer, Mr. Chandler, Messrs. Dahl, Mohr, Jergerson, Connors, W. P. Baldwin and Miss de Four. The annual recital of Mrs. Teasdale's pupils will be given in the Lawton Memorial in May, and the annual recital of the pupils of Miss Teasdale will be given a short time later.



**T**HE recently organized Philharmonic Choral Society of the Methodist Episcopal Church, Pittsfield, Mass., under the direction of James F. Armstrong, will give their first concert Thursday evening, April 2, in the church. A program has been arranged, including a festival Te Deum by Dr. Jules Jordan, a former teacher of Mr. Armstrong's. The Pittsfield Mandolin, Banjo and Guitar Club are also to take part.

Alton B. Paul is organist and one of the board of directors of the new Musical Art Society, of New Bedford, Mass.

The first concert of the season by the Polyhymnia Club was given March 26, at Masonic Temple, Saginaw, Mich., with Shanna Cumming as soloist.

The Philomela Club, of Plattsburg, N. Y., will give a musical on April 15. The program will consist of one part miscellaneous; the other the cantata, "The Fisher Maiden."

The Aeolian Club, of St. Marys, Ohio, consists of Miss Keuthan, Miss Heinrich, Miss Boos, Mrs. Thomas, Mrs. Clover, Miss Lampert, Miss Hollingsworth, Mrs. Loeser and Mrs. Hauss.

The annual directors' concert of the Tuesday Morning Musical Club was given at Knoxville, Tenn., March 14. Mrs. Meek, Mrs. Delpuch and Mrs. Godwin directed by turns the singing of the club.

A matinee was given by Madame Ignatia's class to the Mother Superior of the Ursuline Academy, Columbia, S. C., March 11. Some of the soloists were Miss Culum, Miss Fitzmaurice and Miss McCullum.

Those who took part in the St. Cecilia meeting March 13 at Kenton, Ohio, were Mrs. Nason, Mrs. Tyson, Misses Walker, Miss Katharine Weaver, Miss Eva Patterson, Miss Helen Flanagan and Miss Enna Bush.

Mrs. Willis Harwood, Mrs. Myrtle Moss Mericle Rodenhauer, Mrs. Winifred Hunter-Mooney and Cecil Edward Burleigh gave the program for the entertainment given on March 19 by the Woman's Club of Bloomington, Ill.

The Grand Rapids, Mich., Choral Union, which was organized but a few weeks ago, now has over seventy members. They have taken up the oratorio "Emmanuel," composed by Alfred Beirly, of Chicago, and several other choruses.

The latest American compositions were played and sung at the meeting of the Amateur Musical Club at Bloomington, Ill., in March. The program was arranged by Mrs. Walter Creber. Mrs. Deane Funk presided at the second piano.

The third concert of the twenty-fifth season of the Mozart Club took place at Pittsburg, Pa., March 17. The work was "St. Paul." The Pittsburg Orchestra played the accompaniments and the soloists were Miss Margaret Fry, Mrs. John A. Hibbard, Nicholas Douty and Dr. Carl E. Dufft.

At the meeting of the Fortnightly Club at St. Joseph, Mo., on March 16, Miss Agatha Pfeiffer read a paper on "Modern Form," and Miss Bessie Medley gave examples on the piano. Others who took part were Mrs. Ernest Lindsey, Miss Cundiff, Miss Hedenberg, Miss Price, Mrs. Duysing, Mrs. Gaynor, Mrs. Leland and Mrs. L. O. Weakley.

The seventh program of the musical department of the Woman's Club, of Omaha, Neb., recently, proved to be one of the most interesting of the season. The numbers consisted of selections by Miss Lillian Price, Miss Augusta Lehmann, Mrs. W. W. Turner and Frederic B.

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Pates, vocalists; Miss Millie Keller and Miss Jeanne Wakefield, violinists; Miss Josephine Thatcher and John S. Heath, pianists. Accompaniments were played by Miss Hancock, Miss Peterson and Miss Paulson.

The Cartersville (Ga.) Music Club gave a concert recently in which Miss Calhoun, Miss Crouch, Miss Annie Milner, Miss Neel, Miss Akin, Miss J. Crouch, Mrs. Felton Jones, Mr. and Mrs. W. A. Hansell, Jr., Mrs. O. T. Peoples, Mrs. W. W. Young, Mrs. Markham, Miss Aubrey, J. S. Calhoun, P. F. Akin and Miss Munford gave the program.

The Fortnightly Club, of Johnstown, Pa., gave its second open meeting early in March. Miss Ellen Eyre Morgan, Miss Ida Seigh, Mrs. George Fockler, Mrs. John Thomas, Jr., Mrs. Frank D. Geer, Miss Lolo Beckwith Berry, Miss Kate Linton, Mrs. James C. Griffith, W. David Lloyd, Miss Norma Petrikin and Miss Helen H. Atherton took part.

The regular March meeting of the Diatonic Club was held March 17 at Albany, N. Y., when the evening was devoted to the study of Saint-Saëns. The program was arranged by Miss Cordelia Reed. Claude J. Holding, Frank Sill Rogers, William Holmes, Mrs. J. Warner Bott, Mrs. Augusta Lewi-Ballin, Miss Mary W. Silliman and N. Irving Hyatt took part.

The male portion of the Washington, D. C., Opera Club, under the direction of H. E. Saltsman and William de Ford, gave another performance of "Pinafore" recently. In the cast were F. William Ernst, J. Harry Stevens, James W. Painter, Alfred Terry, Charles E. Bell, Richard Backing, O. H. Butler, Birt Lingie, Will Belshaw and Warren Furgerson. The club is rehearsing "Patience."

The Ladies' Musical Club of Sedalia, Mo., met March 11, the president, Mrs. W. D. Steele, presiding. The program was by Mrs. White, Mrs. Yancey, Miss Smith, Mrs. Baxter, Miss Fay Brown, Mrs. MacGugin, Mrs. Rockwell, Miss Cassidy, Miss Harris, Miss Ruth Martin, F. W. Simpson, Miss Florence Schultz, Miss Lynne Hutchinson, Crawford Farris, Sam Kidd, Mrs. James Livingston, Miss Scott, George Hoffman and Harry Slagle.

The officers of the Ladies' Musical Club, of Taunton, Mass., are: President, Mrs. A. C. Rhodes; first vice president, Mrs. Isabel Hubbard; second vice president, Mrs. Beers, and secretary-treasurer, Miss J. Burbank. The subjects for the April and May meetings will be: April 21—Morning and evening music. Paper, "Music and Morals." Mrs. Barker, Mrs. Mason, Mrs. Abbott and Miss Burbank. May 5—Spring music, "Herald of Spring." Reading, Mrs. Paige, Miss Sophia Reed, Miss Southwick and Miss Emery.

The Chaminade Music Club met at Topeka, Kan., recently, with Mrs. Norman Plass and Miss Lizbeth Pond at Washburn College for a study of German composers. George Barlow Penny gave the sixth lecture of his series, and the program was given by Mrs. Frank Banks, Mrs. Harry Cuthrie, Miss Maude Parker, Miss Elinor Thompson, Mrs. Fred Bull, Miss Esther Chamberlain, Miss Lizbeth Pond and Miss Helen Ingalls. Mrs. D. P. Paxton, Mrs. George Harrison, Mrs. Morris, Mrs. Grimsley and Miss Wood were guests of the club.

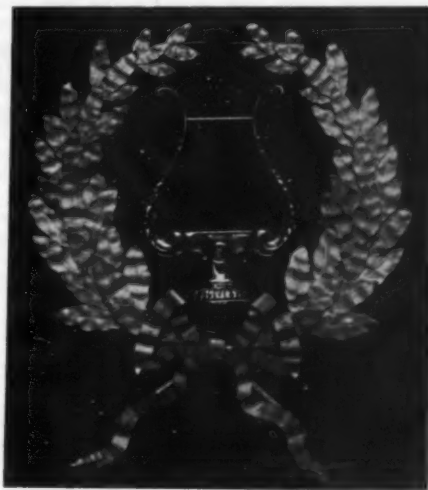
The officers of the Musical Art Society, of New Bedford, Mass., are: President, Rev. Percy Gordon; vice president, Ellis L. Howland; conductor, Edgar A. Barrell; secretary, Mrs. Alice M. Hanna, and treasurer, Miss Helen C. Gifford. Directors, Thomas B. Akin, Edgar Lord, Mrs. D. A. Miller, Mrs. C. A. Pratt, Alton B. Paull, William H. Wood, Mrs. John C. Shaw and Mrs. George S. Taber. Organist, Alton B. Paull; pianist, Miss Alice G. Anthony, and librarian, William Gordon. The members of the chorus at present are as follows: Mrs. C. A. Pratt, Miss Grace W. Russell, Miss Julia Bancroft, Miss Helen C. Gifford, Miss Mary R. Dalton, Miss Jean Hand, Mrs. C. F. Connor, Mrs. M. A. Cake, Mrs.

D. A. Miller, Mrs. Philip D. Drew, Miss Esther Davis, Miss Edna S. Auel, Mrs. G. E. Mendell, Mrs. J. T. Hanna, Jr., Miss Sara Worth, Miss Anna Lewis, Miss E. M. Myrick, Miss Susie J. Small, Miss Helen Washburn, Miss Helen B. Ricketson, Ellis L. Howland, John T. Hanna, Jr., Philip D. Drew, William Gordon, Ezra Diman, Edgar Lord, Ralph G. Davis, Theodore Wood, W. H. Bassett, W. A. Coe, J. S. Macomber, Thomas B. Akin, George W. H. Britt, Milton A. Cake, Dr. W. C. Macy, William B. Topham, J. Arthur Taylor and David Miller.

Dean Frederick Howard, of the Drake Conservatory of Music, Chicago, is making preparations for the second annual music festival which will be held in the Drake auditorium on May 11, 12 and 13. The following soloists from New York and Chicago will appear: Helen Buckley, Genevieve Clarke Wilson, Sue Harrington Furbeck, Ella Pierson Kirkham, George Hamlin, Holmes Cowper, Arthur Beresford, Gustav Holmquist, Clara Murray, W. E. C. Seeboeck, Fritz Wagner and John van Oordt. First concert, Monday night, May 11, will be given by the conservatory artists, Miss Jones, Miss Phillips, Mr. Saylor, Mrs. DeGraff and Dean Howard and the immense chorus.

#### Bohemians Present a Silver Wreath.

THIS picture is the photograph of a handsome silver wreath presented to Beza Umirov by the United Bohemian Singing Society in recognition of Mr. Umirov's professional services. The design, executed in sterling silver, is the work of the Mauser Manufacturing

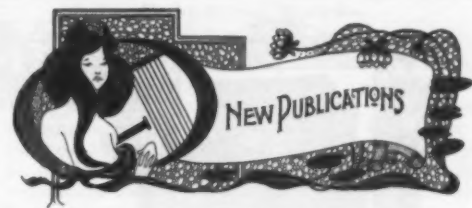


Company, at 14 East Fifteenth street, New York. The lyre is gilt, while the ribbon and wreath are of white finished silver. The inscription, which is in Bohemian, translated, reads:

"Beza Umirov, March 22, presented by the United Bohemian Singing Society of New York."

#### Mr. Wiley Busy.

MR. WILEY, in common with many other singers, has been "under the weather" recently, but has recovered and sang Monday evening at the Stony Wold concert, Waldorf-Astoria Hotel. April 12 he sings with the Washington Symphony Orchestra at the Columbia Theatre. March 25 he sang at Mrs. de Koven's musicale, and was re-engaged for the last of her series, April 8. May 1 he begins his career as solo baritone at the Washington Avenue Baptist Church, of Brooklyn.



**Drei Taufsprüche.**—(Three Baptismal Songs.) For one or two voices, with accompaniment of piano, organ, or harmonium. By E. Wooge. Published by Otto Jonasson-Eckermann, Berlin.

Set in simple keys, dignified in melody, and tasteful in harmony, these three "Baptismal Songs" seem fully to fit their rather unconventional purpose. The words, Englished by Traut Rabert, are straightforward and appropriate. Heretofore baptismal music has generally been furnished by the extremely young person around whom the interesting rite centres.

**Five Compositions.**—For voice and piano. By Arthur Fickenscher. Published by Benj. Curtaz & Son, San Francisco, and Breitkopf & Härtel, New York and Leipzig.

The texts to which these five songs are set are by Goethe and Goebel. Two of the pieces, "Erster Kuss" and "Mondnacht," bear a dedication to Mme. Schumann-Heink. The first song in the book, "Am Abend," reveals talent for musical characterization and sense for harmonic coloring. "Der Kuss" is treated with humor and spirit. "Deutung" and "Gefunden" are the weakest songs of the set, and "Mondnacht" is easily the best. It reflects most faithfully the atmosphere of the poem, and the accompaniment is tasteful and effective. Mr. Fickenscher has a melodic vein pretty and pleasing.

**Spirit of '76.**—March. For military band or orchestra. By Frank A. Panella. Published by the composer, Pittsburg, Pa.

This is a spirited march, patriotic in character, energetic in rhythm, and tuneful enough to become popular if properly advertised and frequently played. It is, at any rate, far better than many of the trashy marches put forth by the New York publishers of cheap music.

**The Gates of Silence.**—Poems by Robert Loveman. Published by J. B. Lippincott Company, Philadelphia.

These exquisite verses, deeply felt, and garbed in pure and musical English, should prove fertile grist for the mill of our best song writers. Mr. Loveman has a rare sense of rhythm, and understands well the melody of language. Attention, Messrs. MacDowell, Foote, Chadwick, Hawley, and the others! Here is poetical inspiration of a kind which the composer always longs for but seldom finds.

**The Butterfly.**—Etude for piano, by Jacques Mendelssohn. Published by Alberto Himan, New York.

This is a pretty study, whose execution requires extreme lightness of wrist. The piece is dedicated to Rafael Joseffy.

#### A Concert at Sherry's.

MR. AND MRS. MARUM interrupted the Lenten season with a concert given at Sherry's restaurant last week. Mrs. Marum sang several songs with good voice and well schooled delivery. Mr. Marum, a violinist, was assisted by two excellent artists in the playing of some chamber music. Mr. Marum needed the assistance. He has a sour, wavering tone; weak, ineffectual bowing; amateurish technic, and a weird conception of Mozart and Beethoven. Leo Schulz, the excellent cellist, and H. H. Wetzler might well have contributed their estimable services to a better cause.

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BOSTON, March 28, 1903.

**M**ISS VAN KURAN will sing the soprano part in "The Flight of the Eagle" to be given at Steinert Hall tomorrow afternoon. Miss van Kuran is a talented musician, pupil of Miss Clara Munger, and has just been engaged as soprano at the church in Roxbury of which Philip Hale is organist. Her voice is of beautiful quality, and she sings charmingly.

Mrs. Alice Bates Rice's recital was a pronounced success in every way, and she will in future include a recital in every winter's work.

Miss Sawyer, composer of so many well known songs, gave a musicale in Miss Lillian Shattuck's studio recently. Among those who sang were Miss Priscilla White and Mrs. Griffiths, the latter now studying with Miss Munger. The Belcher Quartet played.

Miss Adah Campbell Hussey has had a busy season, and her engagements continue to come in quick succession. Some past and future ones are:

- Feb. 22—Cambridge, Mass.
- March 10—In "Floriana," Webster, Mass.
- 13-16—Choral Art Society, Trinity Church, New York city.
- March 19—Hunnewell Club, Newton, Mass.
- April 1—MacDowell Club, Boston.
- 6-7—Solo work in Bach's Mass, with the Cecilia Society, Symphony Hall, Boston.
- 13—Boston.
- 14—Evening, Bijou Theatre, Boston.
- 15—Afternoon, Bijou Theatre, Boston.
- 17—New York city.
- 20—Dorchester Woman's Club.
- 22—Bruch's "Arminius," Newton Choral Association.
- 24—Concert, Watertown, Mass.

There was a recital at the Academy of the Assumption, Wellesley Hills, on Saturday afternoon, March 28, at 2:30 o'clock, by pupils of the Faelten Pianoforte School, followed at 4 o'clock by a recital by Carl Faelten, when the following program was given:

- Sonata, Quasi una Fantasia.....Beethoven
- Concert Study.....Chopin
- Nocturne.....Chopin
- Valse.....Chopin
- Bird as Prophet.....Schumann
- Novellette.....Schumann
- Impromptu.....Schubert
- Scherzo, op. 4.....Brahms

Carl Stasny was the pianist at the chamber concert given by the Hoffman Quartet at the New England Conservatory of Music, Wednesday evening, the 25th. There was a large attendance of students and friends, who were most enthusiastic. The Dvorak Trio was a brilliant ending to an interesting program.

Gounod's Lenten cantata, "De Profundis," will be sung by the choir of the Eliot Church, Newton, Sunday afternoon, under the direction of Everett E. Truette.

The Handel and Haydn Society will bring its eighty-eighth season to a close with the Easter Sunday night concert, when Handel's "Israel in Egypt" will be sung in Symphony Hall.

The annual music festival at Keene, N. H., is to occur in the latter part of May. Rossini's "Stabat" and Bruch's "Fair Ellen" will be the large works. The singers engaged already are Miss Rio, Mrs. Cushing-Childs and Messrs. Evan Williams and Gorgoza.

Bruce W. Hobbs was one of the soloists at the concert given in the Linden Congregational Church, Malden, Wednesday evening, March 25. Mr. Hobbs' numbers were "Onaway Awake, Beloved," "Hiawatha's Wedding Feast," Coleridge Taylor; "A Little Thief," Leo Stern; "All in a Garden Green," and "A Forest Song," two new songs by

B. L. Whelpley; "A Memory," Edna R. Park; "Forget-Me-Not," M. Klein, and "Somewhere—Sometime," Clough-Leigher. As an encore Mr. Hobbs sung one of his own songs, "Du bist wie eine Blumen." The song, "A Memory," was so persistently redemanded by the audience that Mr. Hobbs repeated it. Miss Mary D. Chandler played Mr. Hobbs' accompaniments greatly to his satisfaction. Mr. Hobbs in speaking of the concert said: "I must mention Miss Chandler's beautiful work, it was perfect."

A recital was given by pupils of the Faelten Pianoforte School in Huntington Chambers Hall, Wednesday evening, before a large audience, a number of well known musicians and professional people being present, among them being Mrs. H. H. A. Beach, several of whose compositions were performed. The players ranged in age from six to ten years, the youngest being Ruth Lavers, who played five pieces, the last one being the Ravina Etude in C. This piece was played by young Josef Hofmann on his first American tour, and was considered something wonderful for so young a performer, although he was fully four years this girl's senior. Eva Lee and Mary Pumphrey are also children of talent, the latter playing the concert Rondo in D by Mozart, with Mrs. Reinhold Faelten at the second piano. Estelle Mardon, Gladys Glines and Mildred Page, all gifted children, were also fine examples of careful instruction. All the pupils played from memory and with excellent style and finish.

The program of the nineteenth concert of the Symphony Orchestra, on Saturday evening, March 28, was:

- Symphony in D major, without minuet (K. 504).....Mozart
- Concerto in G minor, No. 2, for piano, op. 22.....Saint-Saëns
- Suite in D minor, op. 36.....Foote
- Carnival at Paris, Episode for orchestra, op. 9.....Svendsen
- Soloist, Mme. Antoinette Szumowska.

#### A New Violin Sonata.

THAT Elliott Schenck's compositions are invariably taken up by the best musicians of the country is a significant fact. Among his songs we find dedications to such artists as Bispham and Gadske, and now comes fresh from the publisher a sonata of musicianly workmanship dedicated to Franz Kneisel. This work has been heard several times in New York during the past two seasons, as well as elsewhere.

A local paper speaks in the following terms of this work:

"These compositions (this includes also other of Mr. Schenck's works), consisting of plain themes carefully worked out, are nearly always spontaneous—indeed too light running at times. The last movement of the sonata comes under this head, notwithstanding the frequent use of contrapuntal figuration in the piano part."

The Baltimore Telegram says: "It is a composition of great merit, being original and well constructed."

Mr. Kneisel writes through his manager as follows:

DEAR SIR—Mr. Kneisel wishes me to inform you that he received your sonata, and will try to play it in one of

his concerts. He tried to play it in Princeton, but unfortunately the ladies there arranged a special program for the same night. Truly yours, J. SAUERQUELL.

#### MISS ELSA RUEGGER.

MISS ELSA RUEGGER scored her usual success as soloist at the ninth concert by the Cincinnati Symphony Orchestra. The critics said of her playing:

Miss Elsa Ruegger, as the soloist, left a nobler impression of her art, which since her last appearance here has been maturing. The Concerto of Victor Herbert in E minor is particularly grateful to the cello, and Miss Ruegger amply improved her opportunity. The simplicity and naturalness of her style are qualities that are found in every true artist, and they are combined with a musicianly intelligence and breadth of interpretation that belong only to one that has mastered the resources of the instrument with a musical soul. Her tone is measured by musical talent and unflinching purity.

The greatest beauty of her playing lies in its poetry, which is of the graceful and exquisite sort. Miss Ruegger was received with abundant enthusiasm by the audience, who called her out seven or eight times. Her encore was "The Swan," by Saint-Saëns, which she sang out like a poem.—The Enquirer, Cincinnati, March 21, 1903.

The ninth Symphony of the season, given yesterday afternoon at Music Hall, was one of the best of the series, and had that popular young 'cellist, Miss Elsa Ruegger, as the soloist. Johannes Brahms' Symphony, No. 2, D major, was the first and most pretentious number, and was given by Mr. van der Stucken and his orchestra with exquisite effect. The Liszt symphonic poem, "Tasso," in lighter vein, closed the program.

Miss Ruegger was at her best in Victor Herbert's Second Concerto for violoncello, E minor. She played with complete understanding and with the touch of the finished artist. While many people contend that it takes a man's strength to grasp the full richness from the cello, Miss Ruegger played with all the charm and force of a lover of the instrument and a close student of its possibilities as well. Her touch was, perhaps, displayed to better advantage in the encore, Saint-Saëns' "The Swan," when Dr. Elsenheimer accompanied her on the piano. Her encore was interpreted with all the art imaginable, and so delighted the audience that it called for her again and again.—The Commercial Tribune, March 21, 1903.

A few days after playing in Cincinnati Miss Ruegger played in Louisville, Ky., and the critics there, too, greatly praised her art. Extracts follow:

Miss Elsa Ruegger, the young Belgian 'cellist, whose tour of this country has elicited nothing but praise, completely captured the large audience and she was given a genuine ovation at the conclusion of her rendition of Jules de Swert's Concerto in D minor. Seven times she was compelled to pick her way through the orchestra and bow her acknowledgments. Her mastery over her instrument seems almost perfect. With faultless technic she drew the deep, full, resonant tones, and again drew with marvelous finger play the light, vibrant notes that might have come from a violin. While the concerto made a deep impression it was David Popper's "Dance of the Elves," that quite carried away her hearers. She gave but one encore, "Traumerel," rendering this famous composition with exquisite tenderness and feeling.—Courier-Journal, Louisville, March 24, 1903.

The star of the evening was Miss Elsa Ruegger, the Belgian 'cellist, who completely won her audience. Before she drew her bow across the strings her lovely presence had made a conquest. She played with rare tenderness and beauty. Her most important number, the de Swert Concerto in D minor, was interpreted in masterly fashion, and won for her round after round of applause. She also played Popper's "Dance of the Elves." Indeed, Miss Ruegger impressed herself as an artist of rare powers and talents. She played one encore, the ever welcome and beautiful "Traumerel," which was expressed in exquisite fashion. Miss Ruegger may always count on a cordial welcome here.—The Times, Louisville, March 24, 1903.

Miss Ruegger, the soloist, came heralded with glowing encomiums, but before she had played a phrase of the wonderfully beautiful concerto by de Swert, it was evident that all praise had been insufficient. Her tone is emotional, with a warmth that seems a combination of masculine strength and feminine tenderness. Her technic is crystal clear, her interpretation rich and broad, and her temperament seems to flow into her instrument, to produce an individuality of treatment that puts her instantly into close sympathy with her audience. She is an enthusiastic player, and she undoubtedly had a rapturously enthusiastic audience. Her second numbers were of a character to show her flexibility and brilliancy, the "Elfenanz," particularly, giving opportunity for the display of such sparkling qualities that it was almost like some dainty exhibition of pyrotechnics. The "Andnacht," in contrast to this, sustained and sweeping in effect, commanded the breathless attention of the audience.—Louisville Herald, March 24, 1903.

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**Powers-Alexander Musicales.**

SATURDAY last was another red letter day at the Powers-Alexander studio, having one of the rarest programs of the season almost faultlessly given, holding the audience from start to finish. The visiting artist of the afternoon was S. M. Fabian, of Washington and Baltimore, and though spending but two days of each week in New York we certainly will claim him as our own, so jealously proud are we of his rare gifts and pianistic accomplishments. Rarely is a pianist heard of Mr. Fabian's excellence—his playing Saturday was a revelation and a delight to all. Every detail is worked out thoroughly, a lesson to the awful pounders a helpless and suffering public is so often forced to endure. There is in Mr. Fabian's playing a refreshing amount of thoughtful originality, a keen sense of the tonal beauty of things, a remarkable temperament coupled with a technic incomparable—indeed perfection in every particular that goes to make a pianist great.

Pretty little Miss Brown, beautifully gowned, was a picture to look upon, while her artistic renditions were remarkable for one of her years; possessing a soprano voice of lovable quality which she well knows how to control. Her temperament and musical intuitions are exceptional. Mr. Powers, of course, is very proud of her and since her return from Paris her voice has been entirely made over, as it were.

Never before has Mr. Wallis done such work; being in his best form, his work was most uplifting. The Moszkowski songs were gems, while the Richard Strauss group were particularly attractive. Mr. Wallis is certainly another trump card among Mr. Powers' artist pupils, and

their name is legion. Mr. Powers was in his best voice, and as usual created a storm of applause.

Next Saturday the musicale is in the hands of Miss Julia Allen, violinist; Miss Cordelia Freeman, soprano, also teachers at these studios, assisted by Percy Hemus, Karl Kirk and Harold Briggs.

Following is last Saturday's program:

Agnus Dei.....	Bisot
.....	Francis Fischer Powers.
Karl Kirk, 'cello; Harold S. Briggs, piano; Horace H. Kinney, organ part on second piano.	
Mazurka.....	Chopin
Nocturne.....	Chopin
Valse.....	Chopin
Polonaise.....	Chopin
.....	S. M. Fabian.
Bitte.....	Moszkowski
Und Was Tens die Blumen.....	Moszkowski
Die Thäne Beht.....	Tschalkowsky
.....	Frederick Wallis.
Ici-Bas.....	Lefebvre
L'Amour est Par (Elaine).....	Bemberg
.....	Miss Suzanne Talmage Brown.
Berceuse.....	Ilijinsky
Toreador e Andalous.....	A. Rubinstein
Valse.....	N. Rubinstein
.....	Mr. Fabian.
Sonnet d'Amour.....	Thomé
Les Perles d'Or.....	Thomé
Thrinodia.....	Holmes
Kypris.....	Holmes
.....	Miss Brown.
Aus dem Walde.....	R. Strauss
Morgen.....	R. Strauss
Nachtgang.....	R. Strauss
Traum Durch die Dämmerung.....	R. Strauss
Cécile.....	R. Strauss
.....	Mr. Wallis.

**Parke-Brines Musicales.**

AT the studio of E. Presson Miller, Carnegie Hall, on Wednesday last, Miss Elsie Wilcox Parke, soprano, assisted by M. James Brines, tenor, gave a musicale before a very large and friendly audience. Miss Parke repeated the program she gave so successfully at her concert in Paterson, N. J., a short time ago. She succeeded in pleasing her New York audience quite as well as she did that which heard her in Paterson with her fine voice and winning personality. Mr. Brines rendered valuable assistance to the young singer.

**The Meyns Coming Home.**

HEINRICH MEYN, the baritone singer, and Mrs. Meyn are expected to arrive from Europe this week. The Meyns sailed from Bremen on the Kaiser Wilhelm der Grosse March 24. They will remain in New York five weeks and then go to the Catskill Mountains to open their new house, "The Orchard." Mr. and Mrs. Meyn have spent the past two seasons abroad. Mr. Meyn sang at many concerts, and reports of some of these appeared in THE MUSICAL COURIER.

**To Wed a Prince.**

NEWS reaches New York that Mrs. Minnie Methot, formerly well known here as a concert soprano, and now living in Paris, is engaged to marry an Italian prince. The announcement created quite a stir in the Franco-American society circle of Paris. Mrs. Methot has been singing this winter in London, Paris and Berlin.

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MARGARETHA KIRPAL.

**KATHARINE BURROWES**  
Eastern Address: F. 502 Carnegie Hall, NEW YORK. Western Address: 620 Second Avenue, DETROIT.

**Another New York Opinion.**

954 Eighth Avenue, New York City,  
February 2, 1903.  
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F. 502 Carnegie Hall, New York City:

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CAROLYN WADE GREEN.

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